

# THE ATHENÆUM

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SATURDAY, SEPTEMBER 23, 1911.

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## LITERATURE

*Educational Charters and Documents, 598 to 1909.* By Arthur F. Leach. (Cambridge University Press.)

THIS collection of documents is intended to render to the educational history of England a service similar to that rendered to constitutional history by the 'Select Charters' of Bishop Stubbs. It lays bare, to an extent sufficient to be representative, the bases of our knowledge of early education in this country; and the significance of the examples offered is interpreted in a lucid and excellently planned Introduction which places at the reader's immediate disposal matter and conclusions that have already, in great part, appeared under Mr. Leach's name in his work on 'Early Yorkshire Schools,' in the pages of 'The Encyclopædia Britannica,' and elsewhere.

No one whose interest, whether in education or in history, is from any point of view professional is likely to neglect this book; but a collection of this kind should appeal hardly less to the wider public of the curious in old learning, and such persons will be grateful to Mr. Leach for the clear arrangement of the text, the judiciously chosen headlines and headings, and possibly also the page-by-page translation of the Latin. We are, perhaps, not too pedantic in hoping that when the book comes to be reprinted the translation may be somewhat amended.

It is in many places rather needlessly bald and awkward; again and again it misses a graphic touch to be found in the original; and more than once it slips into actual verbal error.

The documents begin with the passage in Bede which recounts the foundation of Dunwich Grammar School in 631 by Sigbert—"quæ in Galliis bene disposita uidit, imitari cupiens." This is followed by Bede's exultant description, "Ut Theodoro peragrante, Anglorum ecclesiæ cum catholica ueritate, litterarum quoque sanctorum cooperint studiis inui." The "rivers of saving knowledge" which flowed from Theodore and Hadrian transformed the lives of their scholars:—

"Indicio est, quod usque hodie supersunt de eorum discipulis, qui Latinam Græcamque linguam æque ut propriam, in qua nati sunt, norunt. Neque umquam prorsus, ex quo Britanniam petierunt Angli, feliciora fuisse tempora; dum et fortissimos Christianosque habentes reges cupitis barbaris nationibus essent terrori, et omnium uota ad nuper audita cælestis regni gaudia penderent, et quicumque lectionibus sacris cuperent erudiri, haberent in promptu magistros, qui docerent."

So joyous a note is hardly sounded again.

Almost simultaneously with the foundation of the earliest Grammar Schools we hear of the foundation of the first Song Schools. These necessarily bulk far less largely in this volume than do the former, yet they are to some extent more interesting, in that they represent with greater clearness the trend and outcome of the movement whereby education, along with all the rest of human endeavour, drew away from old ideals and bent itself to a new course. Travelling onward from 598 to the scheme made by the Board of Education for the Andover Grammar School in 1909 is like following the winding of a great spiral, which brings us round near to the point of starting again, though upon another level. Classical education, upon which the Anglo-Saxon was turning his back, aimed at enabling youth—chosen and fortunate youth—to play a part in the world well and gracefully. Modern education professes a like aim, adding, however, pronounced utilitarian intentions to the goodness and gracefulness, and, besides, extending the opportunities of education to all and sundry. Between these two come long generations of scholars whose upbringing was directed, at least professedly, by an entirely different ideal—an ideal which, studied as one may study it in these pages without the intrusion of comment, can but strike the mind afresh by its strangeness, its naive boldness.

The Church, too, on the whole, educated the few rather than the many; but she was concerned more truly for the poor than for the prosperous. To instruct the ignorant is first of the seven spiritual works of mercy, and as such exceeding profitable to the soul; while the founder of a school or college has an indisputable claim to the prayers of his scholars for his relief in purgatory. The

Church schools, then, existed by no means solely for the sake of intellectual, or even of spiritual, benefit to the scholars themselves. They were also for the glory of God first; afterwards for the due exercise of charity and industry on the part of the priests who taught in them; for the raising up of a supply for the priesthood, and to promote the eternal welfare of donors. The children gave as well as received: their prayers were held to be good equivalent for the price of lands and houses. And education, as it was given largely in the hope of winning advantage to the giver in another world, so was in itself calculated to prepare a scholar for that other world rather than for this. It may be said that in general, the more fully a scholar was educated, the more unfitted was he likely to become for the ordinary so-called practical uses of life.

Obscured—in principle again and again by the pressure of temporal necessities and the introduction of new knowledge, and in practice no doubt continuously by manifold rebelliousness on the part alike of masters and scholars—this avowed preoccupation with another world, so long as it lasts, gives to education an aroma, an atmosphere, which is best realized when, from the time of the breach with Rome onwards, we find it withdrawn. It was derived, at least proximately, not so much from acceptance of the doctrine of men's "verie trewe and perfecte salvacion throughe the deathe of Jesus Christ" as from what the Chantries Act calls "wayne opinions of Purgatorie and Masses satisfactorye to be done for them which be departed." We may find a curious parallel to this in modern times if it be true, as we are told, that in Japan Western science is breaking up Shintoism, the devotion to ancestors, and thereby dissipating the ancient distinctive charm of Japanese life.

The documents concerned with the period subsequent to 1547 occupy but a fifth or so of these pages—so that the volume before us must count chiefly as material for a study of the phases of definitely Catholic education in England. With this, as such, Mr. Leach has already shown himself to be somewhat out of sympathy, and this attitude inevitably discovers itself most plainly in his treatment of the monasteries. Alike in the Introduction—though his tone is judicial and free from flippancy—and in the selection of documents relating to them, he gives at its minimum what may be said in their favour as regards education.

He seems to us to have been particularly happy in his choice of the material offered for a study of the origin and growth of the Universities. The student will here find ample illustration of their inchoate condition in the days when it was possible for the whole of a University, upon provocation or alarm, to secede from its proper seat to another town, and when Universities might still be attempted to be set up in other places in England than Oxford and Cambridge. The examples given of Statutes of Colleges are naturally those

of Merton College and New College, Oxford. Among the other documents Mr. Leach has included the petition of Oxford to the Pope in 1317 for the same rights as those possessed by Paris University; and, again, the attribution—in another address to the Pope in 1322—of the founding of the University to Aleuin; and we cannot refrain from mentioning, as particularly interesting, the direction of the Council of Vienne, 1311, for the establishment of Masters in Oriental Languages at Oxford.

Among the school charters we have the indenture whereby Master Thomas Jolyffe, Gild priest, in 1482 endowed Shakespeare's School—the Grammar School of Stratford-on-Avon. The trustees were the master, aldermen, and proctors of the Gild of the Holy Cross at Stratford, who were bidden to find "unum Presbyterum idoneum et abilem in sciencia ad docendum Grammaticam libere omnibus scolaribus ad scolam in dicta villa sibi venientibus, nichil capiendo de scolaribus pro doctrina sua." The deed goes on to state that the gift of all and singular his lands and tenements in Stratford and in Dodwell is made on condition that the grammar priest shall say masses for his soul and the souls of his parents and of benefactors of the Gild on feast days at the altar of St. John Baptist in Stratford parish church, and that on the vigil of St. Bartholomew the Gild officers shall keep, or cause to be kept, an obit for the souls of the aforesaid. And here we note with some amusement—it is not the only instance of the kind—that Mr. Leach chooses to translate "in vigilia Sancti Bartholomei" by "on the eve of 24 August" *tout court*. This seems needlessly going out of one's way to be pedestrian and Protestant.

Another body of Statutes of quite unusual interest is that framed anew for St. Alban's School in 1309. Here we have exemplified more clearly than elsewhere rules for discipline and methods of punishment; and among the latter is the infliction of excommunication. The persons threatened with excommunication, in case they brawl in the school or lay violent hands on the scholars, are "Bachelors," who could get their degree at the school, provided that they were persons "qui in Uniuersitate racionabili studuerint," which Mr. Leach translates "have studied for a reasonable time in a university." This arrangement seems a foreshadowing of certain degrees granted nowadays in America. As a further illustration of the schoolmaster's right to excommunicate, we are given the interesting case of John Everard, master of Canterbury School, who excommunicated Richard Hall for assault, and after lengthy and doubtful dispute had his jurisdiction established.

It is tempting to quote further, for, intercalated with the more cumbersome matter, the book contains many good things, which find their place in it primarily, of course, owing to their value as evidence, but also, we cannot but think, because they

appealed to Mr. Leach's evidently alert sense of humour. He does not disdain the quips of Abbot Warren and Alexander Neckham; nor the story of how Edmund Rich was drawn from arithmetic to theology; nor yet, to skip some five centuries, Aldhelm's difficulties over fractions.

Students of education are already deeply in Mr. Leach's debt, and this his last work greatly increases that indebtedness.

## A DEFENCE OF THE SOUL.

WE wonder how long the British public will be in discovering this important and fascinating book. Neither its title nor its sub-title proclaims its purpose in such a way as to be understood of the people. 'Body and Mind' is a label that would suit the toughest treatise on psychophysics. 'A History and a Defense of Animism,' on the other hand, suggests an anthropological orientation which the book barely, if at all, possesses. Indeed, it would have been better if the expression "animism" had been left on one side altogether. It is Dr. Tylor's word. To all intents and purposes he may be said to have coined it. Moreover, he coined it as a technical term, to denote primarily a particular phase of primitive culture. Although, as used by him, this term is not free from a certain ambiguity, meaning either the general tendency found amongst savages to impute life to the non-living, or, more specifically, the belief in the existence of the "doubles" of living beings and things, which "doubles" are of thinner substance, to wit, of a "vaporous materiality," it seems on the whole meant to connote a form of superstition, an illusion of the human mind. That any modern thinker should rehabilitate animism in this sense would therefore be something of a paradox. But it is not animism in this sense that Mr. McDougall would defend. For him animism means a belief in the real existence of the soul. Then why not simply have entitled this book 'A Defence of the Soul'? Most of us have use for a soul, and would be very glad to be told how to make sure that we have one. "Mind" is beside the point altogether. Let psychologists, educationists, and so on, concern themselves with the mind. The soul is what matters to the public at large. But it is precisely the existence of a soul—no mere appanage of the body, but an independent being capable of exerting influence over the body—that provides Mr. McDougall with a subject, the public importance of which justifies him in discoursing in such plain language as the plain man finds too rarely in books of science.

If, however, the title leaves us doubtful of the true intention of the book, the Preface at once puts us on the right scent. In its courageous straightforwardness this

*Body and Mind: a History and a Defense of Animism.* By William McDougall. (Methuen & Co.)

is as robust a piece of writing as could be wished for. In the following passage Mr. McDougall seeks to make clear to himself and to his readers the precise attitude of mind in which he faces this question of the soul's existence, one so hard to approach in a spirit of scientific impartiality:—

"I can lay claim to no religious convictions; I am not aware of any strong desire for any continuance of my personality after death; and I could accept with equanimity a thorough-going Materialism, if that seemed to me the inevitable outcome of a dispassionate and critical reflection. Nevertheless, I am in sympathy with the religious attitude towards life; and I should welcome the establishment of sure empirical foundations for the belief that human personality is not wholly destroyed by death. For... I judge that this belief can only be kept alive if a proof of it, or at least a presumption in favour of it, can be furnished by the methods of empirical science. And it seems to me highly probable that the passing away of this belief would be calamitous for our civilization. For every vigorous nation seems to have possessed this belief, and the loss of it has accompanied the decay of national vigour in many instances."

Mr. McDougall goes on to explain that in thus attributing a moralizing influence to the belief in the soul, he is not thinking exclusively or chiefly of the sanction provided in the hope of reward or fear of punishment after death.

"A proof that our life does not end with death, even though we knew nothing of the nature of the life beyond the grave, would justify the belief that we have our share in a larger scheme of things than the universe described by physical science; and this conviction must add dignity, seriousness, and significance to our lives, and must thus throw a great weight into the scale against the dangers that threaten every advanced civilization."

A great many people will be disposed to agree with Mr. McDougall as regards the ethical and social advantages to be derived from an indefinite widening of our vital perspective. At the same time, immortality of the soul as a bare datum unsupported by a general interpretation of the universe in religious or at least philosophical terms will hardly yield the results required. Thus when we read later that

"the great injustices of human life as we know it remain as a dark shadow that cannot be relieved if each man's personality ceases with the grave, a shadow that must darken our whole conception of the universe and of man's position in it,"

we crave to know how precisely Mr. McDougall supposes such post-mortem compensation to come about. He, however, sternly abstains from working out the metaphysical implications of his contention that souls exist. His business being empirical psychology, he sticks to it.

The contents of the book divide themselves into four: a history of animism, that is to say, of previous theories of the soul's existence; destructive criticism of that mechanistic view of the world which in the name of science denies the



reality of soul and of life itself; a constructive plea for the soul's independence of the body based on positive observation and experiment; and finally, in a single chapter occurring towards the middle of the book, certain *argumenta ad hominem*, considerations that carry us beyond the threshold of the laboratory into the crowded street where common sense and common prejudice for ever contend for mastery.

The historical chapters need not detain us. They are well done, though much of the matter is frankly obtained more or less at second hand. The author, notwithstanding that he is an explorer of savage lands, has been led by his sense of proportion to devote an almost niggardly share of attention to the animistic beliefs of the peoples of the lower culture. On the other hand, he examines the opinions of such thinkers as Plato, Aristotle, and Kant in full detail, and does not hesitate either to reduce their arguments to plain language, or to convict them of inconsistencies—unlike that academic type of commentator who, in a spirit of blind reverence for authority, treats the letter as sacred, and because a doctrine is impossible, believes the more.

The attack on the mechanistic view, namely, that confident materialism which can find room only for a "psychology without a soul," occupies what is perhaps the largest part of the volume. In these days amongst the leaders of science a dogmatizing Clifford or Tyndall is scarcely to be found. The rank and file, however, of scientific journeymen are apt to take the working assumptions of the textbooks as literal fact; whilst, at a still lower level of education, Spencer's philosophy is swallowed whole by the masses.

On the other hand, if a naked and unashamed materialism has lost caste amongst the refined, there are doctrines, usually classified under the head of idealism, that in ultimate principle come to much the same thing. Whether a determinism is "soft" or "hard," it is equally intolerant of the claims of the individual soul to freedom and independence. Mr. McDougall, therefore, in dealing with theories of the relation of body and soul, disposes somewhat cursorily of what is known as epiphenomenalism, the view, naturally associated with crude materialism, that the psychical is the mere echo of the physical. The main strength of his attack is directed against psycho-physical parallelism, that hollow compromise, beloved of a certain type of idealist, to the effect that body and mind are correlative aspects of one process, a process admitting freedom only in some transcendental and unintelligible form that is not incompatible with physical necessity. To follow the criticisms in detail is impossible here. Suffice it to say that the counter-argument turns largely on the nature and function of scientific hypothesis. It is shown that what is constructed in order to explain is adequate just in so far as it helps to do this, and no further. But the mechanistic hypothesis breaks down the moment

it is applied to the living, let alone the conscious. Its explanatory value being in inverse ratio to what it has to leave out of account, its function can be shown steadily to decline as we advance towards the higher reaches of psychology. There are residual phenomena in plenty, which invite a complementary method of interpretation.

The empirical facts demanding another theory to explain them, to wit, a theory of psycho-physical interaction, are too many and various to be reviewed at length. Two illustrations must suffice. In the first place, the distribution of consciousness tells against epiphenomenalism and parallelism alike. On Darwinian principles it must be held that a high consciousness is a function that aids in the struggle for existence; in other words, that it enacts an essential part in the preservation of those organisms that display it. If complexity of bodily organization were throughout the condition or accompaniment of highly integrated consciousness, there might be reason for treating the latter as a by-product, or at least a joint product, of physical development. But Mr. McDougall labours to show that this is not the case. The systems of neurons that can be said to be organized are such as have low internal resistances. On the other hand, when clear consciousness and conative effort are at work, what appears to happen on the physical side is that the current of nervous energy is forced from one neuron to another across synapses presenting a high degree of resistance to the passage. In short, just where we should expect to find operative a power of psychical intervention, a healing of the breach in the law of the conservation of energy and of the mechanical sequence of events therewith bound up, there the required manifestation of power duly occurs.

Our second illustration may be drawn from Mr. McDougall's interesting references to the results of psychical research. He considers much of the evidence to fall just short of producing complete conviction in the mind of an unbiased scientific inquirer. On the other hand, he regards telepathy as proved, and therewith the occurrence of phenomena that are inconsistent with the mechanistic assumption.

Had space permitted, it would have been interesting to pay careful heed to Mr. McDougall's chapter of *argumenta ad hominem*, which, together with his conclusion, touches on those broad grounds of credence which, however much we may respect empirical science, will always tend to sway our frail humanity in the last resort. Mr. McDougall, it is to be noticed, does not lay much stress on the argument from consent. Indeed, he is prepared to accept the finding of Dr. Schiller's *questionnaire*, whereby about as many were found to declare against immortality as for it, when considered simply as something to be desired or not. But, as we saw above, he is prepared, though he refrains from citing historical evidence

for his view, to correlate a belief in immortality and national vigour. Apparently, a spirit of adventure, a sense of unlimited possibilities to be encountered beyond the grave, is the condition of living well that he would hold to be fostered by this means, and by this means alone. For the rest, as his interest in the question is impersonal, so his treatment of it is unbiased, the outcome being a judicious and masterly treatise altogether worthy of its momentous theme.

## THE MAGDALEN REGISTER.

DR. MACRAY, a learned antiquary and a veteran lover of Oxford, has done excellent service to the foundation to which he owes his nurture by publishing the admirable 'Register,' of which the last volume is before us. The first appeared in 1894, but the time and care lavished on the record are fully justified. It is one of which any College might be proud.

Though the main purpose of this volume is to record the careers of the Fellows, the opening extracts from the 'Registers and Bursar's Accounts' should not be neglected, for they supply some curious and noteworthy points in the modern history of the foundation. In 1882 the Prior of the Monastery at Downside gave to the College a printed Sarum Breviary which formerly belonged to one of its members, a graceful act which, like others recently recorded in our columns, may be set against that retention of books by the enthusiastic but unprincipled collector which many bookmen have experienced. An offer of a supposed portrait of Gibbon by Zoffany in 1896 was declined "for want of absolute verification as to the person represented." Wolsey's illuminated Gospel-book, lent to the Burlington Fine-Arts Club in 1907, was insured for 200*l.*, which may afford an idea of expenses usually ignored by the public. In 1909 the College granted 50*l.* towards a Plato Lexicon, one of many characteristic benefactions; and accepted a bust of Charles Reade from Mr. Percy Fitzgerald.

Echoes of boating prowess appear in 1888, when "quidam barbari cærulei ex Hungaria [it is a sign of the times that a translation is added] fidibus tibiisque perscitissime" assisted in the celebration of Headship of the river. Similar success led to a "rag" and restrictive measures in 1893, but next year the festivities did not proceed "ultra terminos decentis hilaritatis." The fauna and avifauna of the College are mentioned from time to time: two short-lived emus in 1884; an offer of American ostriches declined in 1894; two does presented by Prince Christian in 1898; and two black swans by the Vintners' Company in 1904, when a gentleman from Brussels applied in

*Register of Magdalen College, Oxford.*—New Series. Vol. VII. *Fellows, 1882-1910.* By William Dunn Macray. (Frowde.)

vain for leave to purchase deer from the College Grove.

The Preface remarks concerning the learning of the College :—

"In the existing Roll of Fellows well nigh every branch of scholarship and study is fully represented. And in order that the representation may be accepted as authoritative, and recognized as showing minutely the varied spheres of work, professorial, tutorial or in research, which find, or in recent years have found, their exponents and students amongst us, I have been enabled by the ready help of colleagues to furnish full lists of printed evidences attesting multifarious labours."

No one will question the quality and accuracy of Dr. Macray's labour of love; and he is so precise that he has even managed to get in under 'Recent Addenda' the knighthood of Prof. Walter Raleigh, in which the world of learning and letters recently rejoiced.

Dr. Macray's own long record is included on pp. 53 and 54, and we are pleased to see opposite it a reproduction of a fine portrait of him by Mr. H. S. Tuke, A.R.A. The painter's second initial is wrongly given, but that is a trifle.

The publications of the Fellows are mentioned in great detail, even those shortly to be expected, and fugitive papers, as well as books, being noted, in foreign languages as well as English. Their energies in this direction are wide-reaching; indeed, the College could without going outside its own learning, supply an admirable staff of reviewers in most subjects.

At the end we find a list of Presidents not previously recorded, as they were not members of the College before their appointment to the Headship, and some 'Extracts from the Earliest Bursar's Books,' with an interesting facsimile from a 'Batell Book' of 1497, which is believed to be a piece of Wolsey's writing.

Some of the Presidents were notable persons, and have attracted the attention of *Notes and Queries*. Thomas Goodwin, who was appointed in 1650 from Cambridge, and retired on the approach of the Restoration, is noted as mentioned in *The Spectator*, and credited by Anthony Wood with the nickname of "Nine-Caps," on account of the many head-coverings he wore.

Dr. Macray has established an ideal in College Registers which few will be able to approach, and it is evidently a great pleasure to him to set the seal on his long connexion with the College by the completion of this work. He entered the Choir School as long ago as 1836, and has been an author since 1845.

#### NEW NOVELS.

*Hilda Lessways*. By Arnold Bennett. (Methuen & Co.)

IN 'Hilda Lessways' Mr. Arnold Bennett set himself a task of more than ordinary difficulty. He was to produce a work which, set side by side with 'Clayhanger,'

should not suffer in comparison; and he was to afford due and sufficient explanation of the life and being of a woman whose actions and personality had both, in 'Clayhanger,' been left enigmatic. Laying the book down, we feel with regret that he can hardly be said to have accomplished this double task with entire success. We had looked forward to seeing a character of "force and mystery" unfolded before us; and we have to confess that we find Hilda Lessways weak and rather blatantly ordinary. She is a wayward, introspective, egotistic girl, whose imagination first, and whose senses afterwards, are captivated by George Cannon, a handsome, able, and very vulgar rogue, somewhat perilously like many another rogue who appears in novels not by Mr. Arnold Bennett. Her development, in so far as any takes place, is purely sexual, though, of course, she herself does not recognize this. We are not quarrelling with her on that score: we would only maintain that neither in life, nor assuredly in novels, is this anything extraordinary. One of the chapters is entitled 'Sin,' and depicts Hilda's remorse for having failed to hasten in time to her mother's death-bed. In the course of it we are informed that "the malady [i.e., the remorse] alone was proof that she had a profoundly religious nature." Nothing could be less true: Hilda shows nowhere any real sense of compulsion or attraction from the invisible. Her whole life, alike on its selfish and on its compassionate side, lies wholly within the compass of things visible and terrestrial.

The impression she makes of weakness may be due in part to some over-emphasizing of her relations with Cannon. In regard to him she is the feminine—fascinated, subdued, surrendered. She performs one or two startling but childish actions; she perseveringly learns shorthand before any other girl of the Five Towns had ever thought of doing so, and then works hard and stubbornly with it as an "editorial secretary"; and also she sticks very pluckily to an old friend of her mother's, a gloomy and suffering spinster, through the miseries of keeping a sordid boarding-house. But even so she does not exactly show force; for the most part she is only carrying out, with more or less energy and determination, plans which are not her own—nay, of which she disapproves.

The regularity with which—sitting at table with her friends, or walking out of doors—she inhales the acrid savour of life, and finds herself steeped in adventure, not only becomes in the end monotonous, but strikes us also as a mood characteristic of a later stage of life than the early twenties.

Like 'Clayhanger,' the present book shows us the world almost entirely from the angle at which the principal figure stands. This method tends to risk everything on the success of that figure; and accordingly the other characters here have more or less suffered. Nevertheless they are, on the whole, more real, convincing,

and human than Hilda, even if we see only one aspect of their humanity. Mr. Bennett excels in depicting the poignancies of bodily disease, and the grimness of circumstance which so often surrounds it. Sarah Gailey—with all her incapable capacity, her unhappiness, her neuritis—really lives. In contact with her, Hilda too becomes more alive, albeit at a degree of vitality lower than that which Mr. Arnold Bennett elsewhere aims at conferring upon her. It might perhaps be maintained that in general Mr. Bennett works with most security in portraying the moods and actions incident to low vitality—whether this be a temporary or a permanent condition.

*The Position of Peggy Harper*. By Leonard Merrick. (Nelson & Sons.)

MR. LEONARD MERRICK has the virtue, rare among English story-writers, of being an accomplished craftsman. Any young person who wishes to acquire the difficult art of telling a story might advantageously spend a week or two in studying the first half-dozen pages of 'The Position of Peggy Harper.' Before those six pages are ended three things have happened to the reader: he has been made acquainted with a whole family circle; the vague phrase "going on the stage" has been translated for him into terms of fact; and his interest has been taken captive. The narrative, closely woven throughout, occupies only about thirty thousand words—the third part of an ordinary six-shilling novel, yet all the substance of a full-sized novel is here, and the better for its compression. Everything not strictly relevant has had to go; everything slack or wordy has had to be packed tighter; but, because Mr. Merrick knows his business well, not a single essential word has slipped away.

Technical skill, however, though the most unusual, is not the greatest merit of the book. There is an excellent central idea; the characters are true to life, and all of them, excepting perhaps the odious Ross and the unexceptionable Theodosia, are alive. In short, 'The Position of Peggy Harper' is a remarkably good novel—a better novel, indeed, than its popular predecessor 'The House of Lynch.' But it is not probable that it will attain to equal popularity, because it is conceived and executed in a spirit of irony utterly abhorrent to the gentle sentimentalists who make up, it is to be feared, the majority of modern novel-readers.

*The Protector*. By Harold Bindloss. (Ward, Lock & Co.)

MR. BINDLOSS's readers are by this time aware that he may with confidence be relied upon for a good, breezy, wholesome story of outdoor life, containing the most approved modern admixture of strenuous endeavour, adventure, and decently restrained love-making—womanhood sweet



and true, manhood muscular, chivalrous, and pleasingly slow of perception where women are concerned. They are very familiar ingredients, and Mr. Bindloss has here mixed them in the familiar manner. But, as usual, he has done it well, and with a show of conviction which will carry the average story-reader with him till the promise of wedding bells is reached. The scene is laid on the Pacific shores of Canada. "Good carpentry" was Stevenson's term for such work; but 'The Protector' would have required considerable improvement in parts to meet the standards of his workshop.

*Hurdcott.* By John Ayscough. (Chatto & Windus.)

A BOOK which promises much in its opening chapters must, if it disappoints at all, disappoint greatly. This book reminds us of a Christmas pudding, to the making of which the housewife has brought all those nourishing and delicious ingredients which, when mixed into a consistent whole, make an almost universal appeal. But in the present case, unfortunately, the stirring and mixing has been forgotten. Even so, almost a miracle has intervened, and, like the curate's egg, the book is good—very good—in parts. We could take almost complete chapters and wish them republished as separate essays, notably that in which the delightful heroine ministers almost unconsciously at the death-bed of an aged curmudgeon who would like to get the better of death in much the same way as he has prospered in life.

The Lambs and Hazlitt appear within the first few pages, leading us to expect an example of the historical literary novel, but they disappear again, and we are left to wonder why their names were thus prominently introduced, until at p. 308 we get the only explanation vouchsafed, of this as of other loose ends and apparent inconsistencies, in the statement that "there is no room in this story to trace their progress further."

Of the beauty of the love-story between the uncultured shepherd and the lady of high degree there cannot be two opinions.

*The Miller of Old Church.* By Ellen Glasgow. (John Murray.)

A STURDY representative of the labouring classes in Virginia, the miller—a man of character and ambition, generous and impulsive—makes a fine figure round which to group the young men and maidens, the old men and matrons, whose lives Miss Glasgow skilfully portrays.

The miller loves a winsome maid who loves not matrimony. Pique and pity lead him to the altar with a plain-visaged soul devoted in secret to the village parson; the miller's sister succumbs to the fascinations of a local magnate, whose passion for her wanes, and is transferred to the witching maid, who eventually, like some humanized

will-o'-the-wisp, learns the secret of her heart and marries the now widowed miller. These pranks of Cupid are obviously slight enough material. It is not, however, on plot or incident, or even theme, that Miss Glasgow's success as a writer depends, but on her sanity of outlook, her humanity, and above all on the delicious sense of humour, which enables her to excel in pen-portraits of the very old or the very young.

*A Weaver of Dreams.* By Myrtle Reed. (Putnam's Sons.)

LIKE all the author's work, this posthumous novel has a certain dreamy charm, exceedingly remote from everyday realities, and soothing or exasperating according to the individual temperament of the reader. The Eternal Feminine, as represented by an inordinate love for clothes and an intense consciousness of moral superiority to man, plays a prominent part; but by way of shining exception we have an example of masculine constancy, persisting under great difficulties, and at last attaining its reward. The story of these difficulties—an old one, but ingeniously reconstructed, and original in some of its details—is to our thinking the most pleasing feature of the book, which contains another love-interest, less creditable to two of the three persons concerned.

#### EDUCATIONAL LITERATURE.

*Die Vite Vergilianæ und ihre antiken Quellen.* Herausgegeben von Dr. Ernst Diehl. (Bonn, A. Marcus und E. Weber.)—This little paper-covered volume is one of the "Kleine Texte für theologische und philologische Vorlesungen und Übungen," and a neat specimen of German erudition, supplying good notes, and references to the critics who have discussed the various 'Lives.' That of Donatus-Suetonius is the chief one, but all of them, alas! are marked, as Prof. Diehl says, by a want of trustworthiness and completeness, and most scholars will agree with the suggestion that they are the work of rhetoricians writing long after Virgil's death rather than genuine pieces of credible biography. We should certainly like to believe the picturesque detail that Virgil, in a dispute with Arrius the centurion over his land, was nearly killed, and had to dash into the river Mincius to save himself; but there is an allegorical interpretation of passages in the Eclogues on which the story may be founded. Prof. Diehl offers a little excursus on the subject, and another on the "Aeckerverteilungen" of which the Eclogues again offer some hints.

Since the time of Nettlehip in the sixties English scholars have published little on the 'Lives' of Virgil, and we are grateful to Prof. Diehl for his excellent work.

*Elements of the History of the English Language.* By Uno Lindelöf. Translated by Robert Max Garrett. (Washington University.)—The University which publishes this little work is not, as probably most readers in this country will suppose, situated in the capital city of the United States,

but at Seattle in the State of Washington, on the Pacific seaboard. It is, perhaps, characteristic of the Far West that the volume is "printed by the Department of Journalism of the University." The Department cannot at present be congratulated on the excellence of its typography, the unworkmanlike style of which is rather painfully obvious. In other respects, however, we have little fault to find with the book.

Prof. Lindelöf is an accomplished scholar, and his outline of the history of English is not only accurate, but also remarkably full and lucid, in view of the very narrow limits of space which he has imposed on himself. The account of the relations of English to the cognate languages is all that could be desired in an elementary book, and the progressive assimilation of foreign elements in the vocabulary is skilfully treated, with a judicious selection of examples. Some of the space occupied with details of Old English phonology and accidence which the learner will find in his other class-books might have been saved, so as to make room for a fuller treatment of the later periods of the language, including some notice of the development of the syntax, which has not been touched upon.

*The Education of Catholic Girls.* By Janet Erskine Stewart. (Longmans & Co.)

—We are glad to recommend this book—especially to young teachers, who should find it instructive and stimulating, and to veterans, who should find it refreshing. It is by no means above criticism. It contains little or nothing that is actually new. The writing is far from skilful—is even occasionally ungrammatical; and needless repetitions are of constant occurrence. Moreover, there are many statements as to tendencies in education which, though strongly worded, are vague, and are left unsupported by any sufficient attempt to give evidence. The most conspicuous instance of this is the whole chapter on the Higher Education of women, where the sweeping declarations—whether they be true or not—require something more than the writer's expression of opinion to substantiate them.

But, due deduction being made for these faults, the book is a sound and good one. It has that sanity, that gentle humour, and that tranquil decision of which Catholics have the secret. Many of its counsels are profoundly wise, and show a truly penetrating insight into the different types of child nature; while the continual reference of the whole work of education—whether physical nurture, or instruction, or training of character—to the attainment of the Catholic ideal, lends them an unusual freshness and charm. To the non-Catholic reader the chapter on history will probably offer most in the way of novelty.

#### SCHOOL-BOOKS.

##### HISTORY.

*A History of England for Schools.* By M. W. Keatinge and N. L. Frazer. (A. & C. Black.)—This admirable little book is the first half of a school history of England based on the lines suggested in Mr. Keatinge's 'Studies in the Teaching of History.' The main idea is to give the pupil a number of extracts from original sources as "apparatus for work which to some extent is analogous to that provided by the laboratory in the teaching of Science." The suggested analogy

between the materials of history and the materials of natural science must not be pressed very far, as Mr. Keatinge would doubtless admit. But there can be no question as to the value of a liberal supply of select documents in imparting freshness and reality to the young pupil's historical studies.

The authors give first a pleasantly written and well-informed summary of English history from the coming of Caesar to the death of Elizabeth, with a number of simple maps and plans, on which much labour has been expended, and with some useful genealogical tables. But nearly two-thirds of the book is given to a series of well-chosen extracts from chronicles, statutes, and other records, all translated into English, to illustrate leading episodes in our early history. There are, for instance, four pages of typical Domesday entries, Grim's account of the murder of Becket, the salient clauses of Magna Carta, two versions of the battle of Lewes, Lefevre's account of Agincourt, Erasmus's famous pen-portrait of Sir Thomas More, and some of the English and Spanish dispatches concerning the defeat of the Armada. The fourteenth and fifteenth centuries perhaps get less space than they deserve, in proportion to that given to the earliest period, but the selection as a whole is judicious and attractive. We regret to see the old misreading (p. 177) of Athelstan's law as to a rich ceorl having "bell-house and burghate-seat, and special duty in the king's hall," which was long ago put right by Mr. Stevenson. On p. 269 the "National Appeal against France" by Edward I. should be described as a summons to a bishop. On p. 296 the source of the extract (from a chronicle) is omitted. In the text we notice that 1087 on p. 14 should be 1067, and that the map on p. 62 marks fiefs which were held of—and not by—the French Crown.

The second volume well sustains the excellence of the first. The skeleton outline of movements and events from 1603 to 1902 takes up fewer than two hundred pages, and is necessarily almost a bare statement of certain selected facts; but the selection has been made with such judgment, and the style is so lucid, that it is by no means dry or lifeless. The documents—85 in number—range from 1603 to 1846: of these more than half belong to the seventeenth century—in our opinion, somewhat too large a proportion, especially as we find included among them more than one which seems useless, e.g., 228, Change of Ministry, and two or three of Cromwell's letters.

The Problems and Exercises strike us as rather unequal in value—many somewhat frivolous, and others beyond what the minds to whom they are addressed can be expected to deal with. And we should have welcomed an index to the documents. But these small criticisms are not intended to detract from our cordial appreciation of an excellent piece of work.

*Chambers's Student's History of England and Great Britain: Sections I. to III.* 1066-1910. By W. J. Bees and Johnson Fenwick. (W. & R. Chambers.)—These three volumes are a reprint of a portion of the work issued under the title of 'Chambers's Student's History of England'—a book which has already established itself as a favourite in many of our scholastic institutions. Its popularity is chiefly due to the successful attempt to tell the story of our nation's development with special attention to cause and effect, thus rendering the work of great educational value and at the same time preparing pupils for dealing with such

questions in the examination room. After each chapter there is a useful summary, followed by notes, glossary, and questions. Though maps are given throughout, the student will look in vain for plans of battlefields, which are often required for examination purposes. Apart from this omission, we consider this one of the best class-books on history for use in secondary schools.

#### ENGLISH.

*The Storied Past*, one of Mr. Edward Arnold's excellent series of "Literary Reading Books," consists of "selections from English literature illustrative of English history." The idea is singularly happy and admirably carried out, while illustrations reproduced from famous originals lend additional attractiveness to the volume. The selections comprehend a wide range: Froissart and Sir Conan Doyle, Drayton and Cowper, Scott, Miss Yonge, Lytton, Praed, Macaulay, Dickens, Tennyson, and Sir Rudolf Slatin Pasha, are a random choice of names which will indicate the variety of the contents. Notes adequate but unobtrusive introduce each extract, and explain archaic words and allusions not at once obvious to the youthful mind. The name of the editor does not appear on the title-page, but a striking instance of the enlightenment with which he has set about his task of imparting life to the dry bones of educational literature is to be noted in the inclusion of 'The Eatonswill Election,' and of the 'Advertisement for a Lost Dog' popularly attributed to Charles II. How far the latter production can reasonably be described as "English literature" is a question which need not trouble us. The volume has considerable charm, and in the hands of discerning instructors should prove of the utmost value.

*Lyra Historica: Poems of British History*, A.D. 61-1910, selected by M. E. Windsor and J. Tural, with a Preface by J. C. Smith (Oxford, Clarendon Press), is a volume designed to illustrate English history poetically. It is in three parts, and, opening with Mr. William Watson's fine poem 'The Father of the Forest,' the editors have made a selection at once judicious and comprehensive. Part III. (1644-1910) gives perhaps the widest range, Ebenezer Elliott, Shirley Brooks, Whittier, Tennyson, Mr. Kipling, Mr. Thomas Hardy, and Mr. A. C. Benson being among those represented, while the book fitly concludes with the stirring lines from Swinburne's 'The Armada,' beginning:

England, queen of the waves whose green inviolate girdle rings thee round.

Mr. A. S. Gaye's edition of *Woodstock*, in the "Pitt Press Series" (Cambridge University Press) is a scholarly and able example of a kind of literary activity, the actual usefulness of which the present writer is half inclined to doubt. We take it that the object of such a series is, in part at least, to convince the rising generation that English classics are not, of necessity, dull: but the presence of an 'Introduction and Notes' is unfortunately calculated to convey an opposite impression. If, however, we grant in the present case the indispensability of such concomitants—over and above Sir Walter's own—those furnished by Mr. Gaye could not well be bettered. The Glossary, on the other hand, seems needlessly elaborate. Among other unimportant items, we find "accord" explained as "harmony." A modicum of intelligence is surely to be presumed on the part of those who propose to extract an ounce of enjoyment or instruction from Scott's romances.

*Coriolanus*, edited by A. W. Verity (Cambridge University Press), is an excellent addition to the "Pitt Press Series." The editor has long since been recognized as an admirable commentator on Shakespeare, and his account of the sources of the play and its characters, with his judicious notes, may well appeal to more mature students as well as to schoolboys.

In her Preface to *A Dickens Reader* (Oxford University Press) Mrs. J. C. Smith hazards the opinion that "young people" do not "read Dickens now as we read him a generation ago." For ourselves, we incline to the view that Dickens has never been popular with young people in the mass, and it is scarcely to be expected that the present selection, excellent in many ways as it is, will accomplish much in instilling a "relish for Dickens" into the juvenile world. The difficulty lies partly in youthful suspicion, which is apt to ban as "stodgy" what gives pleasure to its elders; partly in the impossibility of doing justice to the master by means of "selections." His scope is so vast, his detail so varied that to those of us who have attained to years of literary discretion the only satisfying course must be to make our own selection. In the present instance, for example, we are compelled as faithful Dickensians to ask why the dinner at Todgers's should be given, shorn of the glorious antics of Mr. Pecksniff at the close? Why should Elijah Pogram and Mrs. Gamp be missing, together with the whole of the attractive cast of 'Dombey and Son'? Why, again, should the infinite humours of 'Our Mutual Friend' and 'Little Dorrit,' to say nothing of 'The Old Curiosity Shop,' be shelved for the tedious Trotty Veck and the not over-spontaneous 'Haunted Man'? Diversity of taste must be held accountable in the first instance, and in the second the fact that, if all that any one judge considers best in Dickens were to be included in a single 'Dickens Reader,' the volume would be of unwieldy size. There is, however, a third consideration. The young idea should first be convinced that Dickens is "funny," and in no sense "dull," and some of the passages chosen do not appear to be the best possible for conveying that impression.

Two recent additions to Messrs. Macmillan's "English Literature for Secondary Schools" are *Stories from Hans Andersen*, selected and arranged by Mrs. P. A. Barnett, and *English Prose for Repetition*, selected and arranged by Mr. N. L. Frazer. Both editors have done their work capably. The Stories are well illustrated, and the section of difficult words is, fortunately, very small. The Repetition is for the fourth year, when the pupil may be expected to show some signs of literary discernment. The pieces are well chosen, but by no means of equal merit in style, and we hope that the teacher will be able to provide hints with regard to this, as there are no notes of the sort. Yet a considerable standard of knowledge and taste seems to be implied in the brief 'Exercises and Essays' at the end of the book. A list of 'Parallel Passages' for comparison and study is a good idea. The book ends with three pieces of Stevenson, the last of which is too affected to please us. He has not taken long to reach the very good company in which he is to be found here.

*A Victorian Anthology for Schools*, edited by M. P. Hansen (Macmillan), is a valuable effort to produce in concise form a few of the gems of the Victorian authors. The selection is excellent in



every way, and it may safely be said that no author of eminence has been forgotten. Prose and poetry are equally represented, and combine to form a volume suitable either as a study of literature, or an excellent Reader for the higher forms in school.

*Selections from Longfellow's Poems*, by E. C. Everard-Owen (Arnold), has been well put together, and includes nearly all of Longfellow that is worth knowing. Personally we doubt whether extracts from poems such as 'Evangeline' and 'The Courtship of Miles Standish' are worth offering: we would gladly have spared those given here for more of 'The Golden Legend,' and yet more gladly for another story or two out of 'Hiawatha.' The Introduction, if somewhat scrappily written, is adequate; and the discussion of Longfellow's merits as a poet well calculated to guide an inexperienced mind in forming some judgment upon the subject.

*The Britannia Book of Poetry* (Arnold) is a selection intended as a Reader for use in intermediate and upper classes. It does not merit unqualified praise. The compiler is inclined to look far too indulgently upon doggerel. The lyrics of Charles Mackay and Eliza Cook—cheap in sentiment, and as verse unutterable—might surely now be consigned to oblivion. To force a child to learn them is wantonly to imperil any nascent taste for poetry he may possess. For other reasons we should also have refused a place both to 'The Rose upon my Balcony' and to 'A Child's Thought of God.' On the other hand, besides many old and familiar friends, we are glad to welcome several poems which are good of their kind, and entirely suitable for children, and not commonly found in such selections as this. We may instance 'The Ship of Spring,' 'Signs of Rain,' Keats's 'Meg Merrilies,' and 'The Wise Men and the Elephant.'

In his latest contribution to our class-books on English, *Easy Parsing and Analysis for the Lower Classes in Secondary Schools* (Macmillan), Mr. J. C. Nesfield has presented an outline of the subject suitable for beginners. We recognize much that is found in his more complete grammars, and there is in this book the same clear style that has rendered the former works popular. We can with confidence recommend this cheap little publication as well adapted for use in junior classes.

Recent specimens of Messrs. Blackie's 'English Texts' are Wallace and Bruce, and *The Story of Macbeth*, from Scott's 'Tales of a Grandfather'; and *William the Silent*, a selection from Motley's 'Dutch Republic.' The little volumes have, as usual, brief but sufficient biographical Introductions, are neatly produced, and decidedly cheap.

#### LATIN.

*An Elementary Latin Exercise Book*, by H. G. Ford and L. V. Caudwell (Methuen), is a companion to Mr. Ford's 'School Latin Grammar.' It is intended to provide a two years' course for boys of average ability, and is divided into six parts, each representing a term's work. The vocabularies contain only words taken from Caesar's 'De Bello Gallico,' and there are some 720 of these carefully chosen. The authors believe that the idea of constructing sentences with continuous sense is "absolutely disastrous in practice in an elementary book, for it can

only be done at the cost of introducing sentences of very doubtful Latin, overloading the vocabularies, and bringing in complicated constructions." This is a strongly expressed opinion to which we demur: doubtful Latin is not necessary, vocabularies need not be overloaded, and complicated constructions need not be brought in. And even if these three defects were in a small measure to accompany the method, more is gained by fixing the attention for a few minutes on one subject of living interest than is lost by the necessity of including these so-called blemishes. We feel sure that the recent experience of the 110 teachers who took the summer Latin course at Bangor with Prof. E. V. Arnold and Dr. Rouse would be with us on this point. We do not find anything original in this exercise book, and its real *raison d'être* would seem to be to give the publishers a companion book to the Grammar. Nevertheless, by their treatment of such subjects as Active and Passive, Adjectival Clauses, and Ablative Absolute, the authors prove themselves sympathetic and experienced teachers who well understand the difficulties of young pupils.

#### FRENCH.

*La Bataille de Dames; ou, Un Duel en Amour*, the amusing little comedy by Scribe and Legouvé (Macmillan), is published in "Siepmann's French Series for Rapid Reading," the object of which is to supply fairly well-advanced students of the language with interesting material for practice, not for purposes of close linguistic study, but rather for profitable recreation. The book under notice contains some eighty pages of humorous dialogue, thus affording a good opportunity for the study of colloquial French. With the aid of the accompanying notes the student will here find no difficulties to prevent his enjoying the humour of the comedy.

*Poucinet: Contes Finlandais*, by Édouard de Laboulaye, adapted and edited by P. Shaw Jeffrey (Macmillan), belongs to the "Primary French Series," also under the editorship of Prof. Siepmann, and intended for those pupils who find the main French Series too advanced. The same principle of arrangement is, however, adopted; that is to say, the text is followed by appendixes containing (1) a Questionnaire on the subject-matter, (2) Words and Phrases for revision, (3) Easy Exercises on the latter, (4) Passages for retranslation, (5) Key to the Words and Phrases.

We agree with the editor, who claims for this arrangement the advantage of affording a means of training the intellectual powers of the pupil commensurate with his standard of development. We can readily understand how interested children will become in the wonderful doings of little Poucinet, the French "Hop o' my Thumb," which are here described in pure and simple language. Sufficient notes are supplied, and the Questionnaire has been drawn up with care and skill.

Mr. J. E. Mansion, the compiler of *Contes et Récits* (Harrap), has aimed at producing a volume which shall be suitable for pupils who have covered a two years' course in French, and he claims that those who have read it with profit will be ready to face such an examination as the Matriculation of London University. The book is divided into four portions, containing respectively Old-Time Tales, Stories from Real Life, Historical Narratives, and Stories in Verse. In each case the original text of

the author has been preserved, except for a judicious elimination of difficult or obsolete idioms. The compiler has been successful in selecting tales of great interest, and throughout there is an easy gradation in the difficulties to be mastered by the pupil. Fifteen pages of notes in French, some exercises in free composition, and a full vocabulary combine to form a useful French Reader.

The object of *Elementary French Composition, according to the New or Direct Method*, by F. Victor Massard (Rivingtons), is, in its author's words, "to afford the students who have been taught for two or three years according to the 'New Method' a handbook of Elementary French Composition." The plan adopted is to give in the first part a series of paragraphs in French, which together form a complete and interesting story—each of the paragraphs being followed by questions, notes, and re-translation. The second part consists of paragraphs in English for translation into French, the subject-matter dealing with familiar stories. A few notes are added to assist the pupil. The third part contains the essentials of French syntax, followed by simple exercises.

#### GERMAN.

There is not much to be said about *Harrap's Modern German Grammar*, compiled by W. H. van der Smitten and W. H. Fraser (Harrap). We cannot see that there was any urgent occasion to add to the number of works on more or less similar lines which have been published within recent years, but in itself the book is satisfactory enough. The authors have evidently had experience in the practical teaching of classes, and they have shown considerable judgment in the arrangement of their material: they do not attempt to follow the traditional system of the older grammarians, but present the elementary rules in such a fashion as will enable the pupil to practise the reading and speaking of the language from the outset. The main stress is laid upon the exercises, which are abundant and well adapted for oral drill. In the hands of an efficient teacher, this Grammar will serve its purpose adequately, though not, we think, better than some of its predecessors.

#### OUR LIBRARY TABLE.

THE ordinary Englishman hardly ever associates the idea of literature in Italy with anything more recent than the age of Tasso. He may know something, vaguely, of Metastasio or Goldoni, or a translation may have brought the 'Promessi Sposi' to his door; but Vico, Muratori, Giusti, Guerrazzi, and a host of others are, as a rule, at most mere names to him. In *Modern Italian Literature* (Pitman & Sons) Mr. Lacy Collison-Morley provides a remedy for this state of affairs, which he deplores in his Preface. He has succeeded, within the small compass of some 350 pages, in presenting to the reader all the Italian writers who have appeared between the decline of the Renaissance and our own day, placing each on the canvas in the right perspective, so as to bring the chief among them more prominently before the eye, yet without allowing the lesser to be overlooked. Although the limited space at his disposal does not always permit him to tell us as much about the former as we should like to know, he sketches their salient features in such a manner that we can

form a very good preliminary idea of their life and works, and, at the same time, he shows us how to fill in the outlines which he has given us.

Mr. Collison-Morley examines Italian literature, from the decadence onwards, under every aspect, successively passing in review the Arcadians and the writers of the first operas, scientific research, philosophy, history, and the revolt of the eighteenth century against the limitation, by the Crusia vocabulary, of the language of the peninsula, the transformation of Italian comedy under the hands of Goldoni and his contemporaries, the literary journalism and history of their age, and the critical study of poetry. He next discusses the indebtedness of the poets to France and England and the revival of poetry under Parini; the connexion of Alfieri with Italian tragedy; Monti, Foscolo, and other poets of Napoleon's time; Manzoni and his attitude towards the romantic movement; Leopardi's poetry, prose, and letters; Grossi, D'Azeglio, and the rest of the poets, novelists, and dramatists of the national movement; the decline of the romantic school, and the classicism of Carducci. Besides all these topics, he touches on the treatment of historical subjects, on literary criticism and on the language question in the nineteenth century, and supplies an account of the principal poets, dramatists, and novelists of our own time.

The author has drawn a number of interesting portraits, but it is difficult to single out any of them for especial mention. Perhaps those of the writers of to-day, in the last chapter, appeal to us most; for in these he no longer relies upon the opinion of Carducci and other Italian authorities, as he often does regarding earlier writers, but gives us the benefit of his own verdicts. What he says of D'Annunzio and Fogazzaro, for instance, will well repay perusal; and an idea of the soundness of his judgment may be gathered from his able summing-up of De Amicis, which, however, we have not space to quote.

It is a pity that Mr. Collison-Morley, being obliged to deal with so many subjects and describe such a large number of writers, has been unable to develop certain points of unusual interest. Thus we should have liked him to go a little more deeply into his statement that

"the loss of political independence practically coincides with the revolt against the classic rules and the struggle for literary independence, which characterises the romantic movement.....The fact that England, Germany, and Spain, the countries which made the stoutest resistance to France, were the homes of romantic poetry cannot have failed to be an additional point in its favour in the eyes of its supporters in Italy."

Or perhaps, to take another instance, further investigation might have shown him a greater connexion than he appears to perceive between the 'Ode to Satan' and Carducci's hatred of "the Semitic god" (p. 283).

Unfortunately, there are several misprints in the volume, such as "literary scourge" (p. 84), "Fillipo" for "Filippo" (p. 134), "Conciliatore" for "Conciliatore" (p. 179), "Theilname au" for "Theilname an" (p. 199), "Canti per L'l popolo" (p. 268), "Rimembranze di sicuola" (p. 282), and "Le due [for due] coscienze" (p. 336). On the other hand, there is a very satisfactory index to all the persons mentioned, while the book is completed by a short bibliographical note on the various literary histories of Italy.

THE fifty new volumes just added to "Everyman's Library" (Dent) are fully representative of the enterprise which has given the series a leading position, and readers the chance of acquiring a variety of excellent literature which does not often appear in popular collections. We are particularly glad to see scholarship and the lore of Greece and Rome well represented. There are *Select Orationes of Demosthenes*; *Aristotle's Ethics*, introduced by Prof. J. A. Smith; four volumes of Mommsen's famous *History of Rome*, with a review by Freeman as Introduction; and *The Complete Poetical Works of Horace*, translated by various hands. In the last volume Dr. John Marshall supplies the renderings of the Odes and Epodes, and a capable Introduction. He should not, however, have given further life to the misquotation "*Interdum dormitat Homerus*" (p. xxi). 'The Art of Poetry,' as rendered by the Earl of Roscommon in blank verse, has vigorous moments, but we cannot say so much for Christopher Smart's 'Satires and Epistles' in prose of a canine order.

To fiction *The Country Doctor* of Balzac is a good addition, a work which should be enjoyed in spite of its *longueurs*. *The Uncommercial Traveller* of Dickens, which has not received the notice it deserves, is introduced by the lively pen of Mr. Chesterton, whose discourse is brief and much to the point. This volume is classed under 'Fiction,' but is rightly described as "a collection of Dickens's memories rather than of his literary purposes."

Bagehot's *Literary Studies*, 2 vols., should be a delightful revelation to many a reader of essays, and Mr. George Sampson gives a good idea of his many merits. *The Poems and Plays of Sir Walter Scott*, 2 vols., has an ideal editor in Mr. Andrew Lang, whose little reprinted essay is at once just and enthusiastic. We might have had Carlyle's grumbling excursus on Scott, already published in "The Temple Classics," and are glad to have escaped it. The 'Poems' include rightly an 'Appendix of Mottoes from the Waverley Novels,' some of which show Scott's knowledge of and kinship with the great Elizabethans. *Shakespeare, his Life and Work*, by Oliphant Smeaton, introduces, like Mr. Masfield in his recent volume, details of the plays in the narrative. The little book has obviously been carefully written, and includes a good many judgments by eminent critics.

#### THE UNIVERSITY OF ST. ANDREWS.

LAST WEEK the University of St. Andrews celebrated the 500th anniversary of her birth. Her sons were brought back from far, and her daughters from the ends of the earth. Illustrious strangers, too, entered her gates. In 1410 the first classes of the oldest of the Scottish Universities were opened, and in these theology, philosophy, and law were taught. Henry Wardlaw, Bishop of St. Andrews, granted a charter, and in 1413 Pope Benedict XIII. issued Bulls of confirmation which raised the school to the dignity of a University. Colleges from time to time were added. The first, established in 1450, was dedicated to the Holy Saviour. It was the princely gift of James Kennedy, the grandson of Robert III., who succeeded Wardlaw in the bishopric. The year before Flodden was fought Archbishop Alexander Stewart, the pupil of Erasmus, and Prior John Hepburn of the Augustinians erected the College of St. Leonard.

By his charter the young archbishop transferred the endowments of the Hospital of St. Leonard to the new school, as they were no longer required for pilgrims to the shrine of the Apostle. The pilgrims were few, since the miracles of healing were ceasing, *firmata Crisi fide*. St. Mary's, the last of the pre-Reformation Colleges, was founded in 1537 by Archbishop James Beaton, advanced by Cardinal David Beaton, and completed by Archbishop John Hamilton, who closed his political intrigues on the scaffold at Stirling. Three centuries after the execution of the prelate a generous lady endowed a College at Dundee, which was made a part of the University.

Notable Scots have been associated with the University in her 500 years. William Dunbar, Gavin Douglas, Sir David Lindsay, and Robert Fergusson, the greatest of the national poets save Burns, were St. Andrews men. John Knox was probably one of the students; and St. Andrews, in the fine phrase of Lord Rosebery, may have the courage of conjecture and claim him. George Buchanan was Principal of St. Leonard's, and Andrew Melville of St. Mary's. Napier of Merchiston, who discovered logarithms; James Gregory the mathematician, second in his age to Newton; Sir John Leslie with the differential thermometer, Sir David Brewster, Lord Playfair, Balfour Stewart, and John C. Adams, one of the finders of the planet Neptune, enriched science and adorned St. Andrews. To law were given Sir Robert Murray, a Lord Justice-Clerk; Duncan M'Neill, a Lord President; and John Campbell, a Lord Chancellor. In the seventeenth century friends and foes of the Covenant were nurtured in the University. Argyle; Alexander Henderson, the Moderator of the historic Glasgow Assembly; Samuel Rutherford, the author of 'Lex Rex'; Richard Cameron, whose name was given to a regiment and a sect; Cleland, the hero of Dunkeld; and James Guthrie and Donald Cargill, who died on the scaffold, were sons of "the eldest mother of learning," as were Montrose, Lauderdale, Archbishop Sharp, Claverhouse, and "the bloody" Mackenzie. Another list might include Patrick Hamilton and Walter Mill, the first and the last Protestant martyrs; the Admirable Crichton, and Dr. Chalmers.

To the celebrations which have just taken place many invitations were issued; and in addition to delegates from Universities and learned societies, representatives of theology, philosophy, letters, and science were present. Delegates, of whom many were bearers of addresses of congratulation, were welcomed from America, Austria, Belgium, Denmark, France, Germany, Greece, Holland, Hungary, Italy, Norway, Russia and Finland, Sweden, Switzerland, Turkey; also from Australia, Queensland, Canada, Egypt, India, New Zealand, and South Africa. England, Wales, Ireland, and Scotland sent many representatives. The church of Scotland, which has been in close touch with the University throughout the centuries, presented an address; and Rome, though the University was founded by an anti-Pope, did not fail to convey a message. The Ecumenical Patriarchate also responded to the invitation. The Chancellors of Glasgow, Aberdeen, and Edinburgh represented their Universities; while Lord Reay and Mr. Andrew Carnegie, former Rectors of St. Andrews, attended. An enthusiastic welcome was given to Mr. Carnegie, the most generous benefactor whom the Scottish Universities have ever known. The American Ambassador and the Greek Minister were among the distinguished visitors. It is worthy of special



note that His Majesty George V., whose ancestor James I. had confirmed the foundation of the University, sent a message through the Chancellor.

Honorary degrees were granted to many of the notables. Mr. Asquith, the Secretary for Scotland, Lord Balcarras, and Mr. Munro Ferguson were created Doctors of Laws, and showed that party politics had not ruled the choice of the University. The Vice-Chancellors of Oxford and Cambridge, the Master of Balliol, the Master of Peterhouse, the Provost of Trinity College, Mr. Robert Bridges, Mr. Mackail, Mr. Bosanquet, Profs. Henry Jackson, Shield Nicholson, and Schäfer, Sir Joseph Larmor, Sir Joseph Thomson, Sir Thomas Clifford Allbutt, and Sir Thomas Barlow may be named among those honoured for their place in learning, science, and letters. Many of the foreign representatives were added to the University's roll of honour, and among these were Profs. Caullery, Diels, Enriques, Goebel, Lamprecht, Merrill, Mittag-Leffler, Nijland, Reddingius, Royce, Voigt, and Zorn.

A church service, addresses by the Chancellor and the Rector, receptions, garden-parties, banquets, and tableaux setting forth events in the history of the University were the special features of the celebrations. In speeches at the banquets, as in many of the addresses presented by foreign Universities, the dominant note was one of peace; and again and again it was declared that as science and letters brought men together, a federation of Universities might help to bind the countries in friendship. Brilliant sunshine, gorgeous academic apparel, and the multitude of great men made the celebrations an outstanding event in the history of the University; and the association of notables, which was more than a fortuitous assemblage, not only marked a unity of the sciences, but also linked together many lands through representatives who desired perpetual peace and expressed brotherly love.

At the reception of the delegates the Chancellor, Lord Balfour of Burleigh, presided, and delivered an address worthy of the memorable occasion, in which he recounted historic events, presented heroes, and set forth the ideals of the University. One function of the University, he declared, must be to hand on the torch of learning and to replenish it with light. But there is, he said, the still more vital task of training those who are to serve the State. With rapt attention and the silence that is significant, the vast audience listened to his utterance: "Never was this more called for than at the present time. We may hail the advent of democratic influence, and we are ready to welcome such social amelioration as may be brought in its train. But we cannot conceal from ourselves that some of the forces of democracy are blind, or at least undisciplined, and the statesman's task in the new generation will be that of harnessing these mighty forces to disciplined action and making them obedient to well-trained judgment. In the intellectual provision which it is the business of a University to furnish, with the long tradition for which our institution stands, and in the inspiration which is to be drawn from these traditions, we have rich sources from which to build up that judgment and to give it the equipment which it needs."

St. Andrews men, to whom the tradition of the place is ever an inspiration, felt that the Chancellor was more than an accomplished orator when he spoke these words with their tribute to the ideal: "Money may erect sumptuous buildings, and hire accomplished teachers, and equip laboratories, but it cannot purchase the traditions which

have accumulated through five hundred years." The last sentence, as it closed a dignified and wise oration, called forth the loud applause of men who for an hour had been willing listeners. "Five hundred years ago," the Chancellor said, "our founders were pioneers in University education; pioneers we may be still if, cherishing our ancient traditions, fearing God, and loving our native land, we watch for our opportunities and our duties."

On the second day of the celebrations Lord Rosebery delivered his Rectorial address. Elected by the students to the high office of Rector of the University, he spoke to them, but a beneficent fate ordained that the other members of the University and the guests should be privileged to hear him. An artist in history, a lord and master of words, the Rector with supreme skill told the tale of the University, and brought forth out of his treasure things new and old. Taking Swift's grim conception of the Struldbrug, he pictured the first Rector of the University living through the centuries, the witness of eventful changes. That Rector proved himself an optimist. Not forgetful of time's tragedies, he confessed: "I have seen life and death and glory chasing each other like shadows on a summer sea, and all has seemed to be vanity." That, however, was not his last word. "But I remain in the conviction," he continued, "that, though individuals may suffer, when we take stock of a century at its end we shall find that the world is better and happier than it was at the beginning. *Sursum corda*, and lift up your hearts, for the world is moving onwards." Lord Rosebery confessed that he was perhaps not so convinced an optimist as his fictitious predecessor, and yet under the old garments of the Struldbrug was the living man, who, looking before and after, saw that movement in the end was progress. With the idea which filled the last words of the Chancellor, the Rector concluded an address which will find a place among the finest traditions of St. Andrews. Thinking of what the voice from the old walls of the University will have to say to those with ears to hear it, he finished with these words: "Lastly, it will tell you to hold fast to the strenuous patriotism and the simple creed of our fathers, remembering this solemn truth, that a nation which preserves its faith in God and in itself can never fail, can never come to an ignoble end."

#### THE TEACHERS' COUNCIL.

THE liquid note of the robin is a reminder that our schools are getting into working order once more. The thousand and one problems of school life—questions of administration, method, and driving machinery, whether by way of men or money—again become insistent, and among these at the present time, perhaps none are more fundamental than those connected with the teachers, their salaries and pensions, their qualifications, and registration. It must be reiterated even to weariness that if English education is no better than it is, public indifference is chiefly to blame—the indifference of parents who light-heartedly entrust the teaching and character-moulding of their children to unqualified men and women, and the indifference of business men who still obstinately refuse to recognize the national and commercial efficacy of education. The public must be reminded in season and out of season that it is imperative that the best men and women should

be attracted to the teaching profession, and that, humanly speaking, the best magnet is proper remuneration. The average salary, for instance, in Irish secondary schools, which is under 83*l.* a year, could hardly be considered as adequate by the most thoughtless public.

But the problem of the coming educational year is connected with the establishment of the Teachers' Council and Register, which is directly connected with the question of salaries. If the public is to pay more, it must be satisfied with reasonable guarantees as to the efficiency of the teachers: such guarantees can only be secured by an effective Register, and this in turn must be framed under the direction of a Registration Council properly representing the teaching profession. The Board of Education's white paper Cd. 5,726 came none too soon. More than three and a half years after the passing of the Act permitting the establishment of a Teachers' Registration Council nothing had been done to carry out the intentions of the Act, and many teachers, head and assistant, growing restive under this treatment, proposed to fall back on the expedient of making a register for themselves. But, as was pointed out at the January meeting of the Incorporated Association of Head Masters, the proposal was now fifty years too late, and would fail for want of money and driving power. The power of the Board of Education had now become necessary, and the Board was robbed of its last excuse for delay by the capitulation of the one association of teachers which had stood out against the otherwise unanimous wish of the 1909 Conference. Then came Sir Robert Morant's scheme, which Mr. Runciman accepted, and to embody which Sir Robert is presumably now drafting an Order in Council. With the composition of the proposed Council the public is familiar. There will be four groups comprising eleven representatives each—the Universities, the Elementary teachers, the Secondary teachers, and miscellaneous technological and specialist teachers. The chairman is to be chosen by the forty-four from outside the Council, which in the first instance is to be appointed for three years: after that time the Board will consider the question of the second Council in the light of its experience of the first.

This reservation of powers by the Board seems somewhat seriously to infringe the liberties and status of the Council, and the general feeling appears to be that the more the Board can keep its finger out of the pie, the better it will be for all concerned. Having assigned certain matters as within the Council's province, the Government will be well advised to allow the Council full responsibility within that province. The Council must not feel keenly conscious that it exists only on the sufferance of the Board. In its early days it is not unlikely to prove, after the manner of young, vigorous, and very worthy children, somewhat troublesome to its parents and masters. But, to quote a writer in *The Educational Times*, "it is the Council's business to do its own improving and to superintend its own development. All other considerations are subordinate to this."

With this proviso, the Council is to be warmly welcomed. It looks as if teachers will, before long, form themselves into a real, self-respecting, and self-governing profession, and as if the aspiration which has been entertained by the more enlightened among them any time during the last quarter of a century will be realized. We are glad to find that, in accordance with the emphatic wish of the

Assistant Masters' Association, proper provision is made for the representation of the Universities. The University members will contribute much to the prestige of the body, and, as University examinations so largely dominate the Secondary-School curricula, it will be advantageous to education generally to have the University representatives brought into close contact with the representatives of all other grades of teachers. They will constitute a sort of ballast to the ship. Their disinterestedness should tend to prevent the capturing of the Council by any particular section.

The Council once constituted, its first and paramount duty will undoubtedly be the preparation of a Teachers' Register. This will probably be like sailing off a dangerous coast, as Sir Robert Morant anticipates. We venture to hope that in the formation of a Register the following points will be observed. The main Register should contain in alphabetical order the names of all teachers of all grades. Beyond this there should be, for purposes of easy reference, three further lists kept in separate volumes: the first containing the names of those qualified to teach in Elementary schools; the second, of those qualified to teach in Secondary schools; the third, of those qualified to teach in Technical and other schools. Names should be entered in one or more volumes according to the nature and extent of the qualifications of their owners; and against each name should be entered details with regard to attainments, training, and experience. The members of the Registration Council, whether that is eventually to coincide with the Teachers' Council or be one of its sub-committees, should in future be directly elected by teachers whose names appear on the Register, such representatives to be elected in equal proportion by the teachers registered in each of the three volumes. This will entail a distinction between the Teachers' Council and the Registration Council, University representatives naturally finding no place on the latter body. Within a reasonable time after their formation the Register and Sub-Registers should be printed and put on sale, and amended periodically.

On these lines the Register is likely to be useful, and it is to be hoped that no sectional feeling will prevent the realization of this plan. It is recognized that many teachers in Elementary schools are well qualified to teach in Secondary schools, and the Assistant Masters' Association has strongly affirmed that no obstacle should be placed in the way of promotion of any such teacher, provided that he or she possesses the necessary intellectual qualifications. Some self-restraint will be needed if success is to come, because it is obviously impossible to satisfy the ideas of each section as to what is fair representation of its interests.

We believe that the Council, with reasonable unanimity and loyalty within its ranks, will be able to do a great work towards the raising of the status of the teaching profession in this country, and look forward with lively interest to what it may do in the educational year now beginning.

S. E. W.

## LIST OF NEW BOOKS.

### ENGLISH.

#### Theology.

Dujardin (Édouard), *The Source of the Christian Tradition: a Critical History of Ancient Judaism*, 5/ net.

Revised edition, translated by Joseph McCabe. *Fountain Unsealed (The): a Popular Illustrated Report of the British and Foreign Bible Society, 1910-11.*

Great Secret (The): being Letters of an Old Man to a Young Woman, 3/6 net.

The author tells how, after being converted, he gradually became sceptical, and then studied the religions of the world, from Buddhism to Christian Science.

Hoensbroech (Count Paul von), *Fourteen Years a Jesuit: a Record of Personal Experience and a Criticism*, 2 vols., 25/ net.

Knowing (R. J.), *The Testimony of St. Paul to Christ, viewed in some of its Aspects*, 7/6 net. Cheap edition. For notice see *Athen.*, Jan. 27, 1906, p. 103.

Marden (Orison Swett), *The Miracle of Right Thought*, 3/6 net.

McComb (Samuel), *Christianity and the Modern Mind*, 5/ net.

Oman (John), *The Church and the Divine Order, 6/ Texts and Studies*, edited by J. Armitage Robinson: Vol. VIII. No. 2. *The Mishna on Idolatry, 'Aboda Zara,'* by W. A. L. Elmslie, 7/6 net.

Wendland (Johannes), *Miracles and Christianity*, 6/ net.

### Fine Art and Archaeology.

Audsley (George Ashdown), *Guide to the Art of Illuminating on Vellum and Paper.*

No. 38 of a Series of Treatises on the Fine Arts.

Catalogue of a Collection of Porcelain belonging to E. M. Hodgkins, compiled by Seymour de Ricci.

With 24 autotypes in black and colours.

Cole (F. J.), *An Analysis of the Church of St. Mary, Chelsey, in the County of Berkshire*, 5/ net.

One of the University College, Reading, Studies in Local History. The volume contains 23 plates.

Foley (Edwin), *The Book of Decorative Furniture, Section XIV.*, 2/6 net.

Gardner (Percy), *The Earliest Coins of Greece Proper*, 2/6 net.

Reprinted from the *Proceedings of the British Academy.*

Hayden (Arthur), *Royal Copenhagen Porcelain: its history and Development from the Eighteenth Century to the Present Day*, 42/ net.

With 5 coloured and 104 black-and-white plates and 70 illustrations in the text.

Jopling (Louise), *Hints to Students and Amateurs.*

With a preface by Sir William Blake Richmond. No. 37 of a Series of Treatises on the Fine Arts.

Taunt (Henry W.), *Oxford illustrated by Camera and Pen.*

Ward (W. H.), *The Architecture of the Renaissance in France: a History of the Evolution of the Arts of Building, Decoration, and Garden Design under Classical Influence from 1495 to 1830*, 2 vols., 30/ net.

With numerous illustrations.

### Poetry and Drama.

Buckmaster (E. A.), *My Native Village, and other Verses*, 2/6 net.

Douglas (Lord Alfred), *The City of the Soul*, 5/ net.

New edition of a volume of poetry which has been out of print for eleven years.

Goodwin (Constance), *Here and Hereafter*, 1/ net.

A book of poems.

Hall (W. Winslow), *English Poesy: an Induction*, 3/6 net.

The bulk of this booklet appeared in the monthly magazine *Brotherhood* between July, 1909, and June, 1910, under the title of 'The Science of English Poesy.'

Jack (Adolphus Alfred), *Poetry and Prose: being Essays on Modern English Poetry*, 6/ net.

Plays for Amateurs and Home Reading: Dickens's Humour, 1/6 net.

Adapted by C. M. Tucker.

Robertson (Stewart A.), *Two Voices: Verses in Scots and English*, 4/ net.

Tous les Chefs-d'Œuvre de la Littérature Française: Le Roman de Renard et Le Roman de la Rose, Analyse et Meilleures Pages; and Voltaire, Théâtre, 1/ net each.

Tynan (Katharine), *New Poems*, 3/6 net.

Some of the poems have appeared in English and American periodicals.

### Music.

Henderson (W. J.), *Some Forerunners of Italian Opera*, 5/ net.

The Preface says: "The purpose of this volume is to offer to the English reader a short study of the lyric drama in Italy prior to the birth of opera, and to note in its history the growth of the artistic elements and influences which finally led the Florentine reformers to resort to the ancient drama in their search for a simplified medium of expression."

### Bibliography.

Book-Prices Current: a Bi-Monthly Record, Part V., 25/6 annually.

Savage (Ernest A.), *Old English Libraries: the Making, Collection, and Use of Books during the Middle Ages*, 7/6 net.

With 52 illustrations. One of the Antiquary's Books.

### Philosophy.

Ballard (Frank), *Determinism, False and True: a Contribution to Modern Philosophy and Ethics*, 6/ net.

Moore (Vice-Admiral W. Osborne), *Glimpses of the Next State (the Education of an Agnostic)*, 7/6 net.

The author claims to have been led, by a visitant from the next state of consciousness, into the investigation of Spiritism, and "through her benign influence he is left without a shadow of doubt as to the existence of the unseen world and its potentialities."

### History and Biography.

Atteridge (A. Hilliard), *Joachim Murat, Marshal of France and King of Naples*, 10/6 net.

The story of Napoleon's great cavalry leader. The book contains 7 illustrations and 3 maps.

Bennett (Edward), *The Post Office and its Story: an Interesting Account of the Activities of a Great Government Department*, 5/ net.

With 31 illustrations.

Bradley-Birt (F. B.), *Twelve Men of Bengal in the Nineteenth Century*, 2/6 net.

With 12 illustrations. Short lives of six Hindus and six Mohammedans.

Calendar of Treasury Books, 1676-9, preserved in the Public Record Office, Vol. V. Parts I. and II. prepared by William A. Shaw.

Collins (John Churton): *Life and Memoirs*, 7/6 net.

Written by his son L. C. Collins, with 2 illustrations.

Duclaux (Madame), *The French Ideal, Pascal, Fénelon, and other Essays*, 7/6 net.

Goodman (Paul), *A History of the Jews*, 1/ net.

One of the Temple Cyclopædic Primers.

Hollings (Mary A.), *A Short History of India under the British*, 1/6 net.

Huntington (Henry G.), *Memories: Personages, People, Places*, 21/ net.

An unpretentiously written, but lively book of reminiscences, in which a great proportion of the pages is given to Ouida. With 40 illustrations.

Hugon (Cécile), *Social France in the Seventeenth Century*, 10/6 net.

The first three chapters relate to the Court and the domestic habits of the great. The country gentleman on his estate, the tradesman, &c., are dealt with in another chapter. The book also contains accounts of religion, art and literature, sorcery and crime, food and dress, &c., during the period. There are 12 illustrations.

Kluchevsky (V. O.), *A History of Russia*, Vol. I., 7/6 net.

Translated by C. J. Hogarth.

Maulde la Clavière (R. de), *The Women of the Renaissance: a Study of Feminism*, 10/6 net.

Maynard (Édouard), *Casanova and his Time*, 10/6 net.

Translated by Ethel Colburn Mayne.

Pennsylvania Society Year-Book, 1911.

Portola Expedition of 1769-70: *Diary of Miguel Costanso*, edited by Frederick J. Teggart.

One of the University of California Publications of the Academy of Pacific Coast History.

Racowitza (Princess Helene von): *An Autobiography*, 6/ net.

Authorized translation from the German by Cecil Mar. New edition. For notice see *Athen.*, July 30, 1910, p. 120.

Seymour (Sir Edward H.), *Admiral of the Fleet, My Naval Career and Travels*, 10/6 net.

With 9 illustrations.

Thomson (C. Linklater), *A Short History of Canada*, 1/6 net.

Trowbridge (W. R. H.), *Daughters of Eve*, 15/ net.

The "daughters" whose stories are related are the Duchesse de Choiseul, Princess Tarakanof, Peg Woffington, the Countess Potocka, and Charlotte Corday. The book has 32 illustrations.

Walters (J. Cuming), *Phases of Dickens: the Man, his Message, and his Mission*, 5/ net.

Wagner (Richard), *Family Letters*, 3/6 net.

Translated, indexed, &c., by William Ashton Ellis.

Williams (H. Noel), *A Princess of Adventure: Marie Caroline, Duchesse de Berry*, 15/ net.

Recounts the early life of the daughter of Francesco I., King of the Two Sicilies, and wife of Charles Ferdinand, Duc de Berry, telling of her misfortune and her dangers. The book contains 17 illustrations.



*Geography and Travel.*

Banfield (E. J.), *My Tropic Isle*, 10/6 net.  
With 31 illustrations. The island is on the coast of North Queensland.

Bradley (A. G.), *In the March and Borderland of Wales: Glamorgan and Gower*, 3/6 net; and *Shropshire, Herefordshire, and Monmouth*, 5/ net.

These two volumes were originally issued under the first title as one volume. Both contain illustrations by W. M. Meredith and a map.

Cabaton (A.), *Java, Sumatra, and the other Islands of the Dutch East Indies*, 10/6 net.

An account of the natives, the agricultural and other resources, the administrative divisions, the antiquities and religions of an empire which has been much neglected by English authors. Translated by Bernard Miall, with 47 illustrations and a map.

Cran (Mrs. George), *A Woman in Canada*, 3/6 net.

New edition, with 31 full-page illustrations from photographs.

Curtis (William Eleroy), *Around the Black Sea: Asia Minor, Armenia, Caucasus, Circassia, Daghestan, the Crimea, Roumania*, 12/ net.

Composed of newspaper letters written during the summer and autumn of 1910, and contains many illustrations and a map of the Black Sea and surrounding country.

Curtis (William Eleroy), *Turkestan, "the Heart of Asia"*, 12/ net.

With 34 illustrations.  
Holland (Clive), *The Belgians at Home*, 10/6 net.

Deals with Belgium and its people from the point of view of a rambler who has cycled and travelled many hundreds of miles along its highways and byways, and has sought to learn something of its history, greatness, and romance, and to see many of its architectural and art treasures. The book contains 16 pictures in colour by Douglas Snowdon and 20 other illustrations from the author's photographs.

Milt (Aida Rodman de), *Ways and Days out of London*, 10/6 net.

A narrative of nineteen day-excursions from London, with many illustrations.

New Guide to Bristol and Clifton and the Bristol Channel Circuit, 1/ net.

Edited by James Baker, with articles by Dr. Lloyd Morgan, J. White, C. Wilson, and others, with many illustrations and maps.

Pears (Sir Edwin), *Turkey and its People*, 12/6 net.

Describes the present condition of Turkey, including religious developments.

Ponafidine (Pierre), *Life in the Moslem East*, 12/ net.

Translated by Emma Cochran Ponafidine, who says: "It is a series of studies of certain phases in the life, religion, and customs of people among whom my husband has passed the thirty-six years of his service, people for whom he has learned to have a deep sympathy and often affection, and whom he has striven to present impartially." The book has many illustrations.

Sandgate: an Illustrated Handbook, compiled by F. A. Gane, edited by M. H. Judge, 6d.

Talbot (Frederick A.), *The Making of a Great Canadian Railway: the Story of the Search for and Discovery of the Route, and the Construction of the Nearly Completed Grand Trunk Pacific Railway from the Atlantic to the Pacific: with some Account of the Hardships and Stirring Adventures of its Constructors in Unexplored Country*, 16/ net.

With 43 illustrations and a map.

*Sports and Pastimes.*

Herbert (Agnes), *Casuals in the Caucasus: the Diary of a Sporting Holiday*, 12/6 net.  
With 22 illustrations.

*Education.*

Armstrong College, *Newcastle-upon-Tyne, Calendar 1911-12*, 1/  
Northern Polytechnic Institute, *Holloway, Prospectus 1911-12*.

*Folk-Lore.*

Specimens of Bushman Folk-lore, collected by the late W. H. I. Bleek and L. C. Lloyd, edited by the latter, 21/ net.

With an introduction by George McCall Theal, translation into English, illustrations, and appendix.

*Philology.*

Grammar of the Persian Language: Part I. Accidence, by the late John T. Platts, revised and enlarged by G. S. A. Ranking. Part II. Syntax, by G. S. A. Ranking, 14/ net.

Milton (John), *The Tenure of Kings and Magistrates*, 6/

Edited, with introduction and notes, by William Talbot Allison. A thesis presented to the Faculty of the Graduate School of Yale University in candidacy for the Degree of Doctor of Philosophy. One of the Yale Studies in English.

*School-Books.*

Chambers's Student's History of England and Great Britain: Sections I. to III. 1066 to 1910, by W. J. Bees and Johnson Fenwick, edited by David Patrick and William Woodburn.

For notice see p. 354.

Firth (C. H.), *English History in English Poetry from the French Revolution to the Death of Queen Victoria*, 2/6

Hughes (E. M.), *The British Isles*, 1/6

An introduction to geography by the Head Mistress of the County School, Tunbridge Wells.

Keatinge (M. W.) and Frazer (N. L.), *A History of England for Schools, with Documents, Problems, and Exercises: Part II. 1603 to the Present Day*, 2/6

For notice see p. 353.

Laboulaye (Edouard de), *Poucinet, Contes Finlandais*, 1/

For notice see p. 355.

Paterson (W. E.), *Elementary Trigonometry*, 2/6

For notice see p. 363.

Poetry Readers, edited by Alfred Percival Graves: I. Shakespeare; II. Scott; III. Tennyson; IV. Longfellow; V. Milton; VI. Wordsworth, 8d. each.

Scribe (E.) and Legouvé (E.), *Bataille de Dames; ou, Un Duel en Amour: Comédie en trois Actes et en Prose*, 1/

For notice see p. 355.

Wood (Robert S.), *Organized Games for the Playground*, 2/6

With many illustrations.

*Science.*

De Quirós (C. Bernaldo), *Modern Theories of Criminality*, 14/ net.

Edridge-Green (Prof. F. W.), *The Hunterian Lectures on Colour-Vision and Colour-Blindness*, 3/6 net.

Delivered before the Royal College of Surgeons of England on February 1 and 3.

Fauna of British India, including Ceylon and Burma: Freshwater Sponges, Hydroids, and Polyzoa, by N. Annandale.

Gross (Hans), *Criminal Psychology: a Manual for Judges, Practitioners, and Students*, translated from the fourth German edition, 17/ net.

Mackenzie (A. S.), *The Evolution of Literature*, 10/6 net.

With 10 illustrations.

Milligan (William) and Wingrave (Wyatt), *A Practical Handbook of the Diseases of the Ear for Senior Students and Practitioners*, 15/ net.

Morgan (William Conger) and Lyman (James A.), *Chemistry: an Elementary Text-Book*, 5/6 net.

Myers (Charles S.), *A Text-Book of Experimental Psychology, with Laboratory Exercises*, 10/6 net.

Second edition. For review see *Athen.*, Aug. 28, 1909, p. 235.

Nisbet (John), *The Elements of British Forestry: a Handbook for Forest Apprentices and Students of Forestry*.

With nearly 100 illustrations.

Rutter (W. P.), *Wheat-Growing in Canada, the United States, and the Argentine: including Comparisons with other Areas*, 3/6 net.

Contains 15 diagrammatic maps and 33 charts in the text.

Weathers (John), *The Bulb Book; or, Bulbous and Tuberous Plants for the Open Air, Stove and Greenhouse*, 15/ net.

*Juvenile.*

Andersen's Fairy Tales, 7/6 net.

Translated by H. Oskar Sommer, with 24 pictures in colour by Cecil Walton.

Armfield (Constance), *Sylvia's Travels*, 6/ net.

With many illustrations by Maxwell Armfield.

Collodi (C.), *Pinocchio: the Tale of a Puppet*, 5/ net.

Translated by M. A. Murray, and illustrated by Charles Folkard.

Horton (Robert F.), *The Hero of Heroes: a Life of Christ for Young People*, 3/6 net

With 8 full-page illustrations in colour.

Nursery Rhymes, 5/ net.

Chosen by Louey Chisholm, with numerous pictures, some of which are in colour, by F. M. B. Blaikie.

Seton (Ernest Thompson), *Rolf in the Woods: the Adventures of a Boy Scout with Indian Quonab and Little Dog Skookum*, 6/ net.

Illustrated with over 200 drawings by the author.

Young (Ernest), *Adventures among Hunters and Trappers: Romantic Incidents and Perils amongst Animals Big and Small in all Parts of the World*, 5/

With 16 illustrations.

*Fiction.*

Armour (Margaret), *Agnes of Edinburgh*, 6/

Agnes is a droll little girl who is introduced giving tracts to her father. The author's chief aim has been to trace the effect on the child of the Calvinistic influences to which she had been subjected from infancy.

Bede (Cuthbert), *The Adventures of Mr. Verdant Green*, 6d. net.

New edition.

Bennett (Arnold), *Hilda Lessways*, 6/

For review see p. 352.

Bone (Florence), *The Hidden Highway*, 6/

Distinctly a novel with a purpose, but the author gives us a pleasing romance of a homely character and a picture of social work in Edinburgh.

Bordeaux (Henri), *The Parting of the Ways*, 6/

The book has as its main theme the struggle of a young man between the prospects of a brilliant career and his duty to his family. The conflict is rendered more acute by his love for a beautiful and ambitious girl, and the condition of affairs which his father's death reveals. Pride and love are continuously at war until eventually a happy solution is reached. The book is translated by Louise Seymour Houghton.

Braddon (M. E.), *The Infidel: a Story of the Great Revival*, 2/6

New edition.

Carey (Rosa Nouchette), *The Key of the Unknown*, 3/6

New edition.

Carr (M. E.), *The Poison of Tongues*, 7d. net.

New edition.

Comfort (Will Levington), *She Buildeth her House*, 6/

A man and woman fitted for each other are mutually attracted at the beginning of the story. They have to overcome certain formidable forces before either is tempered and refined for their union. The woman's enemy is an occultist. The man's foes are the animal forces of self which he must overcome before he is worthy to share the house she builds.

Crawford (F. Marion), *The White Sister*, 3/6

New edition. For notice see *Athen.*, May 15, 1909, p. 581.

Crawford (F. Marion), *Stradella, an Old Italian Love Tale*, 3/6

New edition. For notice see *Athen.*, Oct. 2, 1909, p. 388.

Ellis (Beth), *A King of Vagabonds*, 6/

An historical tale of the fifteenth century.

Evans (Reginald), *Captive Honour*, 6/

Another romance of Spain by the author of 'Dear Loyalty.'

Forbes (George), *Puppets: a Work-a-Day Philosophy*, 3/6 net.

Gavf (Emma), *A Comedy of Circumstance*, 6/

Describes the pranks of two young undergraduates at an American University and their love-affairs—a pleasant, healthy story, typically transatlantic.

Gould (Nat), *A Cast Off*, 1/ net.

A racing story.

Hewlett (Maurice), *The Song of Renny*, 6/

Recounts the history of the headstrong, bloodstained house of Renny, and the story of the loves and hates, the nobility and ignominy, of the various actors in the drama.

Hichens (Robert), *The Fruitful Vine*, 6/

Deals with life in modern Rome. The main theme is the effect of a childless marriage upon the characters of a husband and wife, both highly sensitive people, and both longing to have children.

Horniman (Roy), *Captivity*, 6/

The story of a youth, who, beginning his life under the fairest auspices, is convicted of the murder of his uncle, whose heir he is. He is reprieved, but passes fifteen years in penal servitude. The main part of the story deals with his doings after he leaves prison, and the psychological condition which has been engendered by his ordeal.

Lea (Fannie Heaslip), *The Danger Zone*, 6/

Second impression.

Leighton (Marie C.), *The Bride of Dutton Market*, 6/

A melodramatic criminal and a remarkably successful lady detective are the principal figures in this sensational story.

**Marshall (Ethel),** *Hope is King*, 6/  
The interest centres in the curse of hereditary drunkenness.

**Merrick (Leonard),** *The Position of Peggy Harper*, 2/ net.  
For notice see p. 352.

**Morton (Frank),** *The Yacht of Dreams*, 6/  
The yacht carries to the East a party of Westerns whose lively experiences and long conversations are brought to a tragic conclusion.

**Murray (Alexander D.),** *Esther Grant*, 6/  
A study in double personality in which we find not only the pure Esther described as contending for possession with the vicious Elspeth, but also sometimes the two appearing together.

**Nesbit (E.),** *Dormant*, 6/  
A story concerning the bringing to life, by a young man of science, of a beautiful girl who has been in a death trance for fifty years.

**Newbolt (Henry),** *Taken from the Enemy*, 3/6 net.  
A new edition, with 8 illustrations by Gerald Leake.

**Newbolt (Henry),** *The Twynans, a Tale of Youth*, 6/  
A biographical study of the years between childhood and maturity.

**Norman (Mrs. George),** *Delphine Carfrey*, 6/  
The story of a young woman of the great world—of what she valued and what she threw away.

**Onions (Oliver),** *Good Boy Seldom*, 6/  
In this novel, the genius of Advertisement is typified by James Enderby Wace, jobbing printer, advertising agent, exhibition manager, and politician. In his passion for Lola, Queen of Musical Comedy, the unscrupulous man of affairs meets a business instinct even keener than his own.

**Oxford Library of Standard Authors:** Scott's *The Pirate*, and *Red Gauntlet*, 2/ each.

**Scott (John Reed),** *The Make-Believe*; or, *The Impostor*, 6/  
A story of bygone days in Maryland, partly drawn from local newspapers of the period.

**Smedley (Constance),** *The Emotions of Martha*, 6/  
Deals with a girl's restless emotions under the restrictions of home life.

**Smith (Essex),** *Wind on the Heath*, 6/  
An unusual study of the eccentricities of an elderly devotee of Pan, who dreams of discovering a key to the interpretation of nature's message in birds, beasts, and fishes. The story tells how he is tricked and hypnotized by the youth who wishes to win the old man's niece.

**Turner (Ethel),** *The Apple of Happiness*, 3/6  
An Australian romance of a couple who win through to happiness despite what was considered an ill-assorted match.

**Vivian (E. Charles),** *Wandering of Desire*, 6/  
A love-story with a study of character.

**Vorse (Mary Heaton),** *The Very Little Person*, 3/6  
Incidents in the life of a girl baby, and in the lives of her parents during her early years.

**Wales (Hubert),** *The Wife of Colonel Hughes*, 1/ net.  
New edition.

**Watson (H. B. Marriott),** *Galloping Dick*, 6d.  
**Wiggin (Kate Douglas),** *Mother Carey*, 6/  
The Carey family, consisting of two boys and two girls, are early left fatherless, and the story relates their bringing-up, together with their cousin, by Mrs. Carey. The scene is laid in a picturesque village in Maine.

#### General Literature.

**Besant (Annie),** *The Immediate Future*, and other Lectures, 2/6 net.

Lectures delivered in the large Queen's Hall on June 11, 18, 25, and July 2 and 9.

**Cattelle (W. R.),** *The Diamond*, 7/6 net.  
A study of the diamond and its history.

With 17 illustrations.

**Chamier (George),** *War and Pessimism*, and other Studies, 1/ net.

**Employers and the Compensation Law, by an Accident Claims Inspector, 6d. net.**

**Essays and Criticisms, by the Military Correspondent of 'The Times', 7/6 net.**

**India and the Durbar:** a Reprint of the Indian Articles in the 'Empire Day' Edition of 'The Times', 5/ net.

**Maunsell (A. E. Lloyd),** *Between two Worlds*, 5/ net.

**Munro's Book-keeping Down to Date, including Accountancy and Banking, by Andrew Munro, 3/6**

Fifth edition.

**New Theory of Value, with Applications to the Strikes and other Current Interests, by a Practical Business Man, 6d. net.**

**Spencer (Frederick H.),** *Municipal Origins: an Account of English Private Bill Legislation relating to Local Government, 1740-1835*,

with a Chapter on private Bill Procedure, 10/6 net.

With a preface by Sir Edward Clarke. One of the Studies in Economics and Political Science.

**Whitehorn (Alan Leslie),** *Wonder Tales of Old Japan*, 3/6 net.

With illustrations in colour by Shozan Obata.

#### Pamphlets.

**Knott (John),** "Heat Waves" and "Heat Strokes": Climatic Currents, Atmospheric and Oceanic.

Reprinted from *The Medical Record*.

**Page (H. Stuart),** *The Evolution of English Pottery during the Eighteenth Century*.

A paper read at the Conference of the Museums Association at Brighton, July 13.

Reprinted from *The Museums Journal*.

**Paul (M. Eden),** *Psychical Research and Thought Transference: their Meaning and Recent History*, 3d.

#### FOREIGN.

##### Fine Art.

**Tietze (H.),** *Die illuminierten Handschriften der Rossiana in Wien-Lainz*, 60m.

##### Fiction.

**Cherbuliez (V.),** *Miss Rovel*, 1fr. 25 net.

Part of the Collection Nelson.

**Tourgueneff (I.),** *Une Nichee de Gentilshommes*, 1fr. 25 net.

Also in the Collection Nelson.

\* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

## Literary Gossip.

A COLLECTED EDITION of Mrs. Humphry Ward's novels, in 14 volumes, will shortly be issued by Messrs. Smith & Elder under the title of "The Westmoreland Edition." The name recalls the Northern hill-country which forms the setting for so much of the story in 'Robert Elsmere,' 'Helbeck of Bannisdale,' and 'Fenwick's Career.'

The chief feature of the edition, which will appear simultaneously in America, will be the Introduction to each volume, necessarily more or less autobiographical, in which Mrs. Ward describes her literary activities during the last twenty years, her methods of work, and the origin and provenance of each novel. Incidentally she defends the use in fiction of historical episodes treated in modern fashion and re-enacted under contemporary conditions.

The 14 volumes up to and including 'Diana Mallory' are to be followed later by a fifteenth, giving the author's more recent work. The edition will be illustrated with nearly one hundred photographic plates, including five portraits, views of Mrs. Ward's residences, photographs of the scenes depicted in the novels, and drawings by Mr. Albert Sterner, Mr. C. E. Brock, and Mr. A. S. Hartrick.

MR. MURRAY hopes to publish early next year the second volume of Mr. Monypenny's 'Life of Lord Beaconsfield.' Other historical works announced by him are Vols. V. and VI. of Lord Broughton's 'Recollections of a Long Life' (completing the work); 'Three Generations: the Story of a Middle-Class Scottish Family,' by Sarah Tytler; 'The Life and Letters of Martin Luther,' by Dr. Preserved Smith; and an account of the life of the

Nawab Sultan Jahán Begam, the veiled ruler of Bhopál, written by herself.

Three other books relating to the East to be issued by Mr. Murray are 'Gun-Running and the N.W. Frontier,' by the Hon. Arnold Keppel; 'Campaigns on the N.W. Frontier of India,' by Capt. H. L. Nevill; and 'Rifle, Rod, and Spear in the East,' being the sporting reminiscences of Sir Edward Durand.

MESSRS. LONGMAN'S announcements include a new book by the late Prof. William James, 'Memories and Studies'; a translation by Mr. Archibald Henderson of the appreciation of the philosopher by M. Émile Boutroux; and 'God in Evolution; a Pragmatic Study of Theology,' by Mr. Francis Howe Johnson.

They also promise Mr. Lang's Christmas book for 1911, 'The All Sorts of Stories Book'; Vols. IX.-XII. of the collected works of William Morris; 'Letters to William Allingham,' edited by H. Allingham and E. Baumer Williams; 'The Story of the Zulus,' by J. Y. Gibson, for some years a magistrate in Zululand; 'Black and White in South-East Africa: a Study in Sociology,' by Maurice S. Evans; 'Education and Statesmanship in India, 1797-1910,' by the Principal of the Presidency College, Calcutta; and 'Creed and the Creeds: their Function in Religion,' the Bampton Lectures for this year, by the Rev. J. Huntley Skrine.

THE OXFORD UNIVERSITY PRESS promise Vol. IV. of Prof. Oman's 'History of the Peninsular War,' dealing with Masséna's retreat, Fuentes de Oñoro, Albuera, and Tarragona; 'The Progress of Japan, 1853-71,' by J. H. Gubbins, Lecturer in Japanese in the University of Oxford; 'Sir John Burdon-Sanderson,' a memoir by the late Lady Burdon-Sanderson, completed by his nephew and niece, J. S. Haldane and E. S. Haldane; a small edition of the Vulgate, with select apparatus criticus, based on the great edition by the late Bishop of Salisbury and Prof. H. J. White, and prepared by the latter; and an enlarged edition of Mr. B. Bosanquet's 'Logic; or, The Morphology of Knowledge.'

They will also issue two new volumes in the "Tudor and Stuart Library": 'The Poems and Masques of Aurelian Townsend,' edited by C. K. Chambers; and 'Gaya's Traité des Armes,' edited by C. froulkes, with a preface by the Viscount Dillon; and two classical volumes: 'Isidori Hispalensis Etymologiarum Libri XX.,' edited by W. M. Lindsay; and 'Manili Astronomicon Liber II.,' edited, with translation and commentary, by H. W. Garrod.

ENCOURAGED by the favourable reception accorded to their library edition of Trollope's Barsetshire Novels, Messrs. Bell have arranged, by the courtesy of the owners of the copyright, to issue in similar style 'Phineas Finn' and 'Phineas Redux.' The first, with an Introduction by Mr. Frederic Harrison, will appear next week, and will be followed early in October by its sequel.



AN indication of the growth of the Nietzsche cult in England is the announcement by Mr. T. N. Foulis of the completion, in 18 volumes, of the first authorized and complete English edition of the philosopher's works. Nietzsche's famous autobiography 'Ecce Homo' is among the six volumes to be published this autumn: this work was withheld from publication in Germany for twenty years owing to its strong anti-German attitude, and created a great impression on its publication there a short time ago.

THE RELIGIOUS TRACT SOCIETY are publishing 'Congo Life and Folk-lore,' by the Rev. J. H. Weeks, which contains thirty-three native stories of the Uncle Remus kind.

A FORTHCOMING annual is 'When? Where? How? A Calendar of Events,' and for it Mr. Henry V. Andrews, who was for several years on the editorial staff of the New York *Tribune*, and more recently editor of *The New Era Magazine*, has recently been making arrangements in London and other European capitals.

THE 202nd anniversary of Dr. Johnson's birth has just been celebrated in Lichfield. The Johnson Society held its second annual meeting, Sir Robert White-Thompson, the retiring President, being in the chair. The Society now numbers 68 life members and 34 ordinary members; and it was justly contended by the Rev. Dr. Wallace Williamson, the newly inducted President, in his address, that this prosperous state of things was a sufficient answer to those who hesitated about the validity of Johnson's claims to renown. After the meeting Dr. Wallace Williamson formally handed over to the city authorities Mrs. Hay Hunter's gift of the Johnsonian library of the late Dr. Peter Hay Hunter.

PROF. ALEXANDER SOUTER, of Mansfield College, Oxford, has been appointed to succeed Sir W. M. Ramsay in the Regius Professorship of Humanity in the University of Aberdeen. The new Professor is a native of Aberdeen, and had a distinguished career as a student both there and at Cambridge. Before his appointment to the Chair in Mansfield College, he had acted at Aberdeen University, first as Classical Lecturer and Assistant, and then as Lecturer and Senior Assistant Professor of Humanity. Prof. Souter is well known as an authority on patristic theology.

THE REV. J. PETERSON, Rector of Grasmere, has prepared for visitors a four-page guide to the parish church and churchyard of Grasmere, and has a fuller guide in preparation. We trust that he will include in this the text of the Wordsworth memorial within the churches and that on the memorial stone to Arthur Hugh Clough, beside his mother's grave.

ON Friday, October 6th, Prof. G. Dawes Hicks will deliver at University College, London, a lecture on 'Bergson's Conception of Creative Evolution,' this being designed as an introduction to a course

of four public lectures to be delivered by Prof. Bergson at University College on October 20th, 21st, 27th, and 28th. Mr. Edmund G. Gardner will on Wednesday, October 25th, speak on 'The Autobiographical Aspect of the Divina Commedia,' this being the first of the public Barlow Lectures on Dante.

MR. MARCONI will on Monday, November 27th, preside at the dinner to be held at De Keyser's Royal Hotel in aid of the funds of the Newsvendors' Institution.

THE two days' programme of festivities in connexion with the unveiling by M. Paul Deschanel of a monument in honour of Madame de Sévigné at Vitré, which has been arranged for the 7th and 8th of October, will include a one-act piece by Arsène Gatinel and an 'Aubade à Madame de Sévigné' by Louis Tiercelin.

IN *The Cornhill* for October Mr. A. C. Benson concludes his series 'The Leaves of the Tree' with a paper on Matthew Arnold. 'A Garden in Shadwell' is an appeal by the Bishop of Stepney for carrying out this plan of a riverside breathing-space for East London as a memorial to King Edward. In 'Leaves from a Note-book in Denmark' Mr. Edmund Gosse describes the publishing house of Gyldendal and a visit to Niels Gade the musician. Dr. W. H. Fitchett writes of 'Waterloo as Napoleon Saw It'; while short stories are 'Lex Talionis,' by Mr. W. H. Adams, and 'The Bust of Marcel Mathieu,' by Katharine Tynan.

MISS GERTRUDE LOWTHIAN BELL, whose knowledge of Turkey in Asia is familiar to our readers, gives the results of her observations of 'Asiatic Turkey under the Constitution' in an article in the October *Blackwood*. 'Outside the Pale of the Law' gives a frontier officer's experiences of a border raid in India and the hunting down of the outlaws; and 'A Small German State,' by "A Traveller," has for its subject the twin Grand Duchies of Mecklenburg-Schwerin and Mecklenburg-Strelitz. Other contributions are 'The Letters of Robert Louis Stevenson,' by Moira O'Neill; 'The England of George Fox's Journal,' by Lydia Miller Mackay; a poem, 'Dreams,' by Yolande de la Pasture; the 'Musings without Method'; and a short story entitled 'The Benefit of the Doubt,' by A. M. Scott-Moncrieff.

*Harper's Magazine* for October will include 'My Experience during the Commune,' by Madame de Hegermann-Lindencrone; 'Tracking up the Rio Negro,' by Caspar Whitney; 'On the Education of Daughters,' by Helen Hay Wilson; and 'The Shadow,' a story by Mrs. Henry Dudeney.

THE contents of the October number of *The Dublin Review* include 'The Passing of the Parliament Bill,' by the editor, Mr. Wilfrid Ward; 'Some Modern Martyrs,' by Mr. W. S. Lilly; 'Catholicism and History,' by Mr. Hilaire Belloc; and a poem, 'A General Communion,' by Mrs. Meynell.

IN *The Positivist Review* for October Mr. Frederic Harrison continues his series of articles on the moral and social effects of various religions. In the present instalment he deals with the institutions of the Catholic Church and their social reactions. Prof. Beesly writes on 'Strike Riots.' The editor has two notes on the recent Universal Races Congress, the first dealing with Mrs. Besant's views on India, and the second with Prof. von Luschan's defence of war.

WE regret to see announced the death of Sir Robert Hart, from 1863 to 1908 Inspector-General of the Chinese Customs. Famous throughout the world, his career belongs rather to politics than to literature; but alike in the nature of his achievements and in his personal gifts there was a strong element of the heroic and the romantic—the rough material of poetry. He published a single book, 'These from the Land of Sinim,' in which he attempted to interpret China and the Chinese to the West, and, in so far as he may be said to have failed in it, did so from an excess of sympathy with the mind of the East.

WE are also sorry to notice the death last Sunday of Mr. Stanley Victor Makower at the age of 40. Mr. Makower was one of the young men who some twenty years ago introduced in *The Cambridge Observer* literature and art new to the undergraduate. He contributed a little novel ('The Mirror of Music') to "The Pseudonym Library," and had acted in recent years as a musical critic.

His genuine love of literature and his powers at once of research and of presentment were shown in his historical romances 'Perdita' (Mary Robinson), which we noticed on March 14th, 1908, and Richard Savage, reviewed in *The Athenæum* on May 29th, 1909. He edited 'The Fortunes of Nigel' for the Clarendon Press, and at the time of his death was engaged on an anthology of English prose for the same house.

M. LOUIS NEMOURS-GODRÉ, whose death at the age of 64 is announced from Chaville, was a well known French journalist and author. He was a native of Mauritius, and wrote much on English and American subjects. Besides being on the staff of the *Univers* and editor of *La France Illustrée*, he wrote many books, notably 'Daniel O'Connell, sa Vie, son Œuvre,' and 'Roman d'Artiste,' both published in 1900, as well as 'Les Cyniques' and 'La France à Madagascar.'

WE greatly regret that in announcing the forthcoming publication of Dr. Nicholson's book of verse the title was given as 'The Don and the Druid.' It should have read 'The Don and the Dervish.'

OWING to pressure upon our space, we are unable this week to give the continuation of Mr. Law's reply to "Audi Alteram Partem" in the controversy on the Revels' Book.

## SCIENCE

*Croyances, Rites, Institutions.*—Vol. I. *Hierographie*: Vol. II. *Hierologie*: Vol. III. *Hierosophie*. Par le Comte Goblet d'Alviella. (Paris, Geuthner.)

IN these massive volumes, to cut the pages of which is enough to fill the reviewer with a pleasant consciousness of duty done, Count d'Alviella sets a fitting crown to his life-work as a great pioneer. Thirty-six years ago he published his first study on comparative religion in the *Revue des Deux Mondes*; whilst twenty-five have passed since he began to lecture on the subject before the University of Brussels. In those days, too, to profess what now vaunts itself as an acknowledged branch of science was to expose oneself, if not to positive martyrdom, at any rate to the kind of criticism that is inspired by the desire rather to persecute than to judge. A sign of the times is the fact that the *Revue de l'Instruction publique en Belgique*, in the face of manifold withdrawals on the part of outraged clients, had soon to suspend the publication of the syllabus of so unorthodox a course. After all, even in liberal France but a short while before there had been great opposition to the establishment, at the Collège de France, of the Chair of the General History of Religions occupied with so much distinction by A. Réville, E. Réville, and A. Loisy in succession—the impossibility of a disinterested treatment of such a theme being supported in the Senate by the argument that if one believes a religion, everything in its history appears natural, but, if one does not believe it, everything appears absurd.

When in 1891 Count d'Alviella was invited to deliver in Oxford his now famous series of Hibbert Lectures, the authorities of Balliol College, we are told, declined to lend the use of the College Hall on the ground that the topic announced for discussion, namely, 'The Origin and Growth of the Conception of God as illustrated by Anthropology and History,' was too far removed from the domain of purely historical study. And this occurred in the heyday of Jowett's rule, and thirty years after the publication of 'Essays and Reviews.' It is consoling to discover that two articles which appear in the second volume reproduce the substance of addresses delivered in Balliol for a Summer School of Theology organized with the support of the Hibbert Trust as recently as three years ago. Further, the University of Oxford itself at length possesses a Lectureship in Comparative Religion; whilst in the last quarter of a century the number of Chairs provided for the subject in the Universities of the world has risen from four to thirty or more. Count d'Alviella, then, may well congratulate himself on the success of an

intellectual movement, in which he may justly claim to have been one of the protagonists.

A broadening of the conception of religion, when this is effected in the name and under the auspices of history and science, cannot but make for the greater welfare of humanity. So long as each type of religion remains utterly out of touch with every other, there will attach a certain plausibility to such a paradoxical contention as that recently submitted by Prof. Alfred Fouillée to the recent Universal Races Congress. He actually maintained that a power—an *idée-force*—of hatred and division is necessarily inherent in the idea of race so long as it is wedded to the idea of religion. Scientific ideas, he says, unite humanity; religious ideas break it up into jarring factions. "All religion is intolerant and hostile to other religions."

It is not without significance that on the same occasion Prof. Rhys Davids, who occupies the Chair of Comparative Religion in the University of Manchester, was able to take a far less pessimistic view of the function of religion as a socializing force. That crystallized into a hard-and-fast creed, or into a sect within a creed, religion may easily become racialized, he was fully ready to admit. But he believed that, as an instinct deep-rooted in the human heart, religion transcended the barriers of race, and offered the bond of a common aspiration, as soon as its true inwardness came to be acknowledged. Such a view fully accords with the attitude towards religion adopted by Count d'Alviella, who believes that there is a "soul of truth" in every form of religion. This, he holds, a mutual understanding must tend to cherish and develope; whereas the present spirit of ignorant intolerance can but crush and pervert it.

Such considerations as thus deal with the evaluation of religion are to be found in the third volume, to which the subject of "hierosophy," that is to say, philosophy of religion, is allotted. Whatever be thought of the suitability of the terminology employed, there can be no doubt that, in point of method, it is entirely sound to make the determination of the vital function of religion the crowning stage of a pyramid of knowledge, the middle story of which consists in "hierology," the science or historical explanation of religion, whilst its broad basis is composed of "hierographical" studies, namely, descriptive investigations of religions taken in detail. What in itself is this or that religion? What in itself is religion in general? What is the meaning and place of religion in the universal scheme of human life? Such is the ascending order of topics which the historical and comparative method inevitably demands. As regards the neologisms introduced by Count d'Alviella, a note in these columns recently described them as academic and unlikely to find their way into general use. It should at least be conceded, however, that the term "religion" has always proved a stumbling-

block in this field of inquiry. When not actually identified with the particular creed of the student, it is but grudgingly extended to cover other forms of belief bearing a certain family resemblance to the type held to be orthodox. Thus there results a classification dictated by prejudice rather than by the theoretic requirements of the subject. A case in point is the relegation under the separate head of "magic" of whatever is not directly suggestive of such varieties of cult as, like Christianity, emphasize the personal nature of the Godhead. A term, then, such as comparative hierology, since it implies that the science impartially embraces all human relations with the "sacred," might serve to lift the subject clear of the dust of the market-place, or (shall we say?) of Hyde Park Corner.

It is impossible here to examine in detail either Count d'Alviella's rich budget of descriptive studies, ranging from Sikkhim to Utah, or his deliverances on important points of theory, covering as these do most of the controversial topics of social anthropology on its magico-religious side. It must suffice to note two great merits pertaining to the treatise as a whole. The first is the admirable lucidity of style. Never are we in doubt as to the writer's meaning, and so easy and untechnical is the handling that we respect the scholar the more for showing himself to be likewise, in the highest sense of the phrase, a man of the world. The second merit is the frequently attested capacity to live and learn. Seniority, alas! amongst men of learning too often carries with it a perceptible loss of mental plasticity. A thinker repeats himself, less perhaps because his thinking powers are weakening than because the public, having once associated him with a set of views, expects him to stick to them, and, if he shows signs of modifying them, treats him as if he were a dog that had eaten its label. Count d'Alviella, however, has not suffered much "spoiling" at the hands of his public, and perhaps this fact has helped him to keep young. Certain it is that he is thoroughly abreast of the times in this his latest work, showing a sympathy, rare amongst the older generation of scholars, with the newest developments of thought on the Continent as likewise in England, where we almost count him as one of ourselves.

## HANDBOOKS OF PHYSICS.

*General Physics for Students: A Text-book on the Fundamental Properties of Matter.* By Edwin Edser. (Macmillan & Co.)—This volume forms a companion to the two admirable textbooks on Heat and Light by the same author, and is similar in general arrangement. Although no advanced mathematical methods are employed, it is evidently intended as an advanced course on the properties of matter; and references which will prove interesting and instructive to students already possessed of a knowledge of physics are frequently made to other branches of the science. Thus, for instance, in the chapter on surface



tension, the thermodynamic relations applicable to a film of liquid under tension are considered; and the last chapter on the molecular structure of fluids will not be read with profit by a student who has not already a good knowledge of heat. Again, in the chapter on the motion of fluids, analogies are drawn between electrical potential and velocity potential, and between the distribution of the stream-lines in fluids for definite sources and sinks, and the distribution of the lines of force between electrically charged bodies. On account of these references to other branches of physics, which make the book more useful for advanced students, the work is rendered unsuitable as it stands for those approaching the subject for the first time; but with proper guidance from a competent teacher it can be used even by these if the more difficult chapters are omitted on first reading.

The method of presentation is in many ways novel, and the explanations are plain and simple. The main physical principles underlying even such a subject as gyrostatic action are shortly and clearly explained without the use of advanced mathematics. The book is comprehensive, and forms an excellent course in the properties of matter, and the introduction of questions at the end of each chapter increases its educational value.

*Notes on Practical Physics*, by A. H. Fison (Arnold), consists of a short course suitable for students preparing for an Intermediate or the first M.B. Examination in one of the Universities. The author intends the explanations of the various experiments to be in the form of "notes" rather than full descriptions, in the hope that the student will use his own intelligence in carrying out the exercises. When he is in doubt or difficulty, it is expected that help will be forthcoming from the demonstrator in charge of the class. In this way it is hoped that a course will be of greater educational value than it frequently is when textbooks are used which give more elaborate details as to the methods of carrying out the experiments, so that nothing is left for the student to do but to perform the necessary operations purely mechanically. Dr. Fison has succeeded in his object, and has presented a textbook which will be useful to those who wish to gain a good understanding of elementary physics.

With regard to the subjects treated, which include Mechanics, Light, Heat, Magnetism, Electricity, and Sound, there is nothing particularly new either in the exercises described or in their manner of presentation. Dr. Fison has, however, written a good and useful elementary practical textbook of physics. There are only a few diagrams of the apparatus to be used in carrying out the experiments described. This plan has been adopted deliberately, but we think that the introduction of a few more figures would increase the value of the book. Each experiment is marked so as to show whether it is given only as an exercise or whether it is actually used in practice as a method of physical research; in the latter case a rough indication is also given to show whether the method is capable of great accuracy or not. This plan is to be commended, for students are frequently left in ignorance as to the practical value of the experiments performed by them.

A *Laboratory Note-Book of Physics*, by S. A. McDowall (Dent & Sons), is issued in two parts, the first of which deals with Light, Heat, Magnetism and Electricity, and Hydrostatics. The second part is devoted to more advanced work in the same

subjects, Hydrostatics being omitted. Experiments on mechanics are not given, because, apparently, at Winchester College this subject is taken in the mathematical course. This omission limits the use of the book for general purposes, as students beginning physics have frequently done no experiments in mechanics, and they would have to consult some other textbook for this important part of their course; there are also no experiments on sound in either volume. Each volume is evidently intended to constitute a separate course; together they contain just the sort of experiments suitable for two successive years of practical work in schools. There is nothing novel in the method of treatment except that the descriptions are very brief and that the book is interleaved, so that the student can enter his results in the textbook instead of using a separate notebook for the purpose. There is no advantage in this plan, as the experiments will have to be entered in a rough notebook first and then copied out if the textbook is to be kept reasonably neat. Questions are also added after each experiment, and spaces are left for the answer.

The book seems to be designed primarily to save trouble to demonstrators in laboratories inadequately equipped with apparatus, where each student has to be given a different experiment. A much better plan for elementary classes is to multiply the apparatus, so that a considerable number of students can perform the same experiment simultaneously, when a short demonstration at the beginning of the lesson obviates the necessity of textbooks such as the one under consideration. This can be done with very little cost if the experiments are suitably chosen. The book has no illustrations; thus the arrangements of experiments are sometimes a little difficult to follow.

#### OUR LIBRARY TABLE.

*The Doctrine of Evolution: its Basis and its Scope.* By Henry Edward Crampton. (Columbia University Press.)—With the spread of culture and education, the fact that English is the mother tongue on both sides of the Atlantic becomes an increasing advantage to those whose heritage it is. Prof. Crampton's volume is one of many on evolution, but it is written from an American standpoint, illustrated for the most part by American examples, and forms an earnest contribution to science, although the severely monistic principles of the author tend to make the subject appear unduly grim and forbidding.

The eight addresses of which the book consists were delivered as the Hewitt Lectures in New York as long ago as 1907, and are described as "a simple message to the unscientific." The evidences for organic evolution are examined in the first part of the course; in the latter half the author discusses the various aspects of human evolution, physical, mental, and social; whilst in the final lecture he attempts to include under the same natural law the development of the ethical and religious ideals of mankind. No index is provided, nor is a summary given of the contents of each lecture, consequently it is not easy to find a statement or fact to which reference is desired.

Prof. Crampton arranges the evidence for evolution with much skill, and his gradual accumulation of facts drawn from the study of morphology, embryology, and paleontology should carry conviction to unprejudiced minds. But when he seeks to apply

the same argument to the evolution of the conscious, thinking mind of humanity it loses much of its cogency; the evidence is not of the same value, nor are his conclusions in consonance with human feeling. Inference is not necessarily fact; and in addressing the uninitiated, the priest of science seems sometimes almost as dogmatic as the priest of theology.

Prof. Crampton would have us believe that the living organism is a machine—life itself nothing but physics and chemistry, and "mind" and "matter" convertible terms. It may be so—it has all been said before from Lucretius onwards; but the tide of scientific thought seems setting the other way. Two sentences may be quoted in illustration of this tendency, and in opposition to the monistic views of Prof. Crampton, from the President's address to the Section of Zoology at the recent meeting of the British Association at Portsmouth. Prof. D'Arcy Thompson said:—

"The whole meaning, bearing, and philosophy of evolution has been discussed by Bergson, on a plane to which neither Darwin nor Spencer ever attained; and the hypothesis of a vital principle, or vital element, that had lain in the background for near a hundred years, has come into men's mouths as a very real and urgent question, the greatest question for the biologist of all."

And again:—

"The problems of consciousness and intelligence and the mystery of the reasoning soul—these things are not for the biologist at all, but constitute the psychologist's scientific domain."

We have received from the Exhibitions Branch of the Board of Trade copies of the *British Official Catalogue*, and the *Catalogue of Exhibits in the British Chemical Industries Section*, of the Turin Exhibition. They have been carefully compiled, and are of great interest and value. The *Catalogue of the Chemical Industries* contains, following the lines of that of the Brussels Exhibition, a number of introductory articles on various branches of the industry, written by men of the highest position, and suited to give readers not acquainted with the details of the science some idea of the position which Great Britain has taken and still holds in technology. This work should be put in the hands of every student of our Technological Institutions; a predecessor was used as a textbook in some of the American ones.

The *Official Catalogue* is shorter in its notices, but includes all the British exhibits, whatever section they are in. Both *Catalogues* are issued in French as well as in English, and it is a matter of so much difficulty to find the equivalent trade-names in French of manufacturing and technical products, that we feel sure all interested in such matters will be glad to know of an authoritative and correct guide. The language of trade catalogues is far removed from that of ordinary life, and many of its terms are not to be found in any dictionary, technological or otherwise. The translation has been made by Mr. C. E. Roche, with the collaboration in the Chemical Section of M. Chéneveau of the *Faculté des Sciences* at Paris, and is, apart from one or two misprints, entirely trustworthy. Any one likely to require a knowledge of trade French should obtain and file these catalogues for reference.

TEACHERS and students who have proved the merits of the "School Algebra" by Mr. W. E. Paterson will not be disappointed in looking for the same standard of excellence in his *Elementary Trigonometry* (Oxford, Clarendon Press), for in it will be found a most lucid explanation of the principles of the subject, arranged in logical

sequence, with an elimination of all unnecessary matter. Wherever possible, the author relies on geometrical proofs for his formulae, which he deduces in the simplest and most direct method. In the examples the student is led to apply trigonometry, where practicable, to questions of geometry, mensuration, analytical geometry, physical formulae, &c. The chapter on Projection, containing a useful discussion of vector quantities, with their composition and resolution, will be found very acceptable. Throughout the volume the author has given prominence to the essentials of the subject, and especially to those points which he, as a practical teacher, recognizes as presenting the greatest difficulties to beginners. For its general arrangement, clear style, and abundance of well-selected examples, the book may be pronounced one of the best on the subject.

*North America*, by J. F. and A. H. Chamberlain (Macmillan), is the first of a series of "Supplementary Geographies," the aim of which is to furnish something more than can be gleaned from the geographical textbook. To quote the words of the authors in their Preface, "the most important physical and life conditions will receive treatment, and the significance of human response to its environment will be brought out." The present volume, if it may be taken as a sample of what is to follow, leaves no doubt as to the success of the series. The principal cities of the United States and Canada are sufficiently dealt with—in particular with relation to their present-day aspects. For example, the much-abused New York Customs are deemed worthy of a brief explanation, while outstanding natural features such as Niagara, Yellowstone Park, and the Salt Lake of Utah are described in fresh and illuminative detail. The illustrations are numerous and excellent, and there are several useful maps.

## Science Gossip.

AMONG Mr. Murray's scientific announcements are 'Gravetye Manor,' an abstract from the tree and garden book kept by the owner, Mr. W. Robinson; 'The Great Star Map,' a popular account by Prof. H. H. Turner of an undertaking which has involved the measurement of between eight and nine million star-images; 'Problems of Life and Reproduction,' by Dr. Marcus Hartog; and 'Further Researches into Induced Cell-Reproduction and Cancer,' by Mr. H. C. Ross, a sequel to a book published by Mr. Murray last December.

MESSRS. LONGMAN are publishing in one volume a series of monographs on 'Topics of Modern Mathematics.' The monographs have been written by Professors of Mathematics in various American Universities with the idea of placing before "Secondary teachers and others at a like stage of mathematical advancement a scientific treatment of the regions of advanced mathematics that have points of contact with the elementary field." The teacher of mathematics in this country is in many cases out of touch with recent research, and it is far more difficult for him to find suitable half-technical, half-popular literature than it is for the teacher of other sciences. These essays will be a welcome addition to his library.

Messrs. Longman are also bringing out a cheaper reissue of 'Quain's Elements of

Anatomy,' edited by Profs. E. A. Schäfer, Johnson Symington, and T. Hastie Bryce. The work is to be in 4 volumes, but Vols. I. and III. will each consist of two parts. They also promise 'Dental Disease in its Relation to General Medicine,' by J. F. and Stanley Colyer.

The firm's other scientific announcements include 'The Monkeyfolk of South Africa,' by F. W. Fitzsimons, Director of the Port Elizabeth Museum; 'The Mechanics of the Aeroplane: a Textbook,' by Capt. Duchêne, translated by J. H. Ledebor and T. O'B. Hubbard; 'The Life of the Plant,' by Prof. Timiriaseff of Moscow University, translated by Miss Anna Chermeteff; 'Power-House Design,' by J. F. C. Snell; 'Structural Engineering,' by J. Husband, head of the Civil Engineering Department of Sheffield University, and W. Harby; and 'The Testing of Motive-Power Engines,' by R. Royds.

MESSRS. CASSELL will publish next Monday 'Breeding and the Mendelian Discovery,' by Mr. A. D. Darbishire, the recently appointed Lecturer on Genetics in the University of Edinburgh.

MR. JOHN LONG will issue next week 'Pilgrims to the Isles of Penance: Orchid-Gathering in the East,' by Mrs. Talbot Clifton, with fifty-four illustrations.

WE regret to hear of the death of Dr. Frederick William Pavy, F.R.S., which took place on the 19th inst.—the close of a long, honoured, and useful life. Nearly half a century ago, when he was Assistant Physician and Lecturer at Guy's Hospital, Dr. Pavy's researches in relation to diabetes raised him to the position of chief European authority upon a subject which, till then, had received but little attention. He made also other valuable investigations into the changes undergone by the carbohydrates in the process of digestion, as well as into more general questions concerning food and dietetics.

He was President of several medical societies. He delivered the Gulstonian Lectures in 1862 and 1863, and the Croonian Lectures in 1878 and 1894. He was Harveian Orator in 1886, and in 1901 received the Baly Gold Medal.

THE death in his 59th year is announced from Tübingen of Dr. Karl Waitz, Professor of Astronomy at the University of that town.

KIESS'S COMET (b, 1911) is receding from the earth, its distance from us being now about 1.58 in terms of that of the sun. It is moving from Corona Australis to Telescopium, and will be near  $\alpha$  in the latter constellation about the middle of next month. Senhor Marisonza stated that it could not be seen at Rio after the 24th ult., which would show that its intrinsic brightness had diminished.

BROOKS'S NEW COMET (c, 1911) was nearest the earth on the 17th inst., when its distance from us was 0.52 in terms of that of the sun, or about 48,000,000 miles. The perihelion passage does not take place, according to Prof. Kobold's ephemeris, until the 28th prox., and the comet's brightness is still slowly increasing, and will be of nearly the fourth magnitude by the middle of next month. It is now due north of  $\beta$  Boötis, moving in a south-westerly direction towards Canes Venatici, and easily visible, though not conspicuous, to the naked eye.

## FINE ARTS

### OUR LIBRARY TABLE.

*Catalogue of the Coins of the Vandals, Ostrogoths, and Lombards, and of the Empires of Thessalonica, Nicæa, and Trebizond, in the British Museum.* By Warwick Wroth. (British Museum.)—This volume is a supplement, or rather contains two distinct supplements, to the important publication 'Imperial Byzantine Coins in the British Museum,' which we reviewed on September 26th, 1908. The first part deals with the coins issued in Africa and Italy by the Vandals, Odovacar, the Ostrogoths, and the Lombards; the second with the coinages of the various Greek States which maintained the Byzantine tradition in Europe and Asia Minor after the Latin conquest in A.D. 1204.

The treatment exhibits the same care, discretion, and knowledge of recent literature which Mr. Wroth displayed in the former volumes, but he has had in some respects a more difficult task. The dates and attributions of the Vandal coins are highly debatable; those of the Ostrogothic offer a large field for discussion; and the problems of Lombardic numismatics are more difficult than all. Students will be particularly grateful to Mr. Wroth for his bold attempt to place the uncertain Lombard issues from Alboin to Cunincpert.

The gold coins of the Vandals as well as of the Ostrogoths always bore the imperial types. The Imperial solidi alone commanded international confidence. But, apart from commercial convenience, Odovacar and the Ostrogoths stood in a different position from the Vandals and the Lombards, and Mr. Wroth has not sufficiently emphasized this distinction. The latter were wholly independent of the Emperor, while Odovacar and Theodoric were his subjects, and their powers were limited by definite agreements. It is probable that the agreements included a regulation as to coinage, and we may infer that the exceptional gold coin which bears the bust and name of Theodoric—the splendid triple solidus, in the possession of Commendatore Gnechi at Milan, and reproduced in the frontispiece—was issued at Rome by the Emperor's express permission.

The British Museum has a good representative collection of the Imperial coins of Trebizond, but we have not space to do more than commend the masterly treatment which they have received.

*Notes on Sussex Churches.* By Frederick Harrison. (Hove, Combridge.)—This is the third edition of Mr. Frederick Harrison's popular little book, revised and enlarged, and we suppose that ramblers in Sussex who used to carry Mr. Brabant's 'Sussex' in one coat-pocket now carry Mr. Harrison's book in the other, although Mr. Brabant's interest in churches and church architecture is obvious, and his taste almost fastidious. Mr. Harrison's book is arranged alphabetically, and is illustrated with 36 photographic reproductions. We have tested it by referring to some favourite churches, and find the result satisfactory. Mr. Harrison well notes their characteristic features, as

"the prevalence of Early English style; the use of flints and chalk in building; the absence of worked



stone; the shingled broach spire, which in its short pyramidal form is called the 'Sussex Cap'; and the use of Horsham stone for roofs."

We observe that inscriptions on stone or brass—even the remarkable ones—are not given, but, no doubt, their inclusion would have meant too much space in these 180 small pages. Apart from this, we have in a compact form all the information that could reasonably be desired. There will be a wide use for Mr. Harrison's booklet until the day comes when it is customary everywhere—as now in a few well-conducted churches—to keep doors open, and inside some copies of a leaflet or a framed text explaining the chief features of interest.

#### MR. GORDON CRAIG'S DESIGNS FOR THE THEATRE.

It is refreshing to find the season of exhibitions opening in a manner which reminds us that artists have still the initiative to push their experiments into forms of expression which have a strong hold on the contemporary public. Mr. Craig's works at the Leicester Galleries, judged simply as framed drawings, would be of considerable interest. He rightly asks, however, that they should be considered as designs for a specific purpose, and read by the light of the series of models shown alongside. He is entitled to make this request, and it is from this point of view that the show becomes a matter of public importance. To put the question in its low commercial aspect, the general apathy towards modern picture-painting is to some extent measurable by the niggardly support offered to it. The large sums that are spent annually upon theatres prove that stage production is no such declining industry. We have here to deal with the art of stage production as understood by its principal would-be reformer, and the subject calls for notice at the greater length because we have to some extent to begin at the beginning in dealing with a matter which has not hitherto had much attention from art-critics.

Art has been known to flourish, of course, without any such guidance, and we would not wish to deny that a vast amount of miscellaneous ability is devoted to dramatic production. Nevertheless, from an aesthetic point of view there is ample need for reform. Any one who has watched a capable scene-painter at work must have acquired a certain admiration for his promptitude and technical sufficiency: the craft, indeed, inherits some shreds of traditional practice from the great periods of painting, which picture-painters may envy. Scene-painters as a class, however, are much better painters than they are designers of scenes. They have been schooled so long to regard elaborate realism as the only aim that to use form and colour for purposes of expression seems hardly possible to them. Nor can it fairly be said that we even see a fair presentation of the powers of the professional scene-painter so long as his scenes are lighted under the direction of the actor who plays the principal part. The proper relation between the actor and his setting obviously varies, but it is a little absurd that, as our theatres grow more and more enormous, our entertainments should come more and more to resemble a series of variety turns by a single artist, who to the greater part of the house appears of tiny proportions. Obviously the variety turn dependent on the facial expression and subtlety of deportment of the single actor is the proper entertainment for the small house in which it originated.

For the large theatre, gestures more ample and more generalized, movements more measured and more carefully related to the vision of the stage as a whole, are clearly needed.

It is evidently towards this more abstract form of drama that Mr. Craig feels himself particularly attracted. For him, the special power which drama, as differentiated from literature, wields, is not wealth of corroborative detail, but a setting in visible space. Space is the principal object of his devotion, and the first effect of the cult was to make him somewhat of a megalomaniac: he would sweep away battens and rafters, and fire his scenes upwards into the flies—we confess to a certain sympathy on this point. He hews out magnificent arcades to right and left of the proscenium, each inevitably invisible to half the audience.

In a measure, of course, the supplying of not one design, but a number of alternative designs subtly unified, is the essential problem of the designer for the theatre. Too great generosity in this particular is better than the catering for the central places in the stalls, which leaves even the dress circle with an unintelligibly truncated fragment of a composition. It has sometimes occurred to us that in the type of scene to which Mr. Craig, at the outset in particular, was addicted (scenes in which the interest was centralized low down, with a lofty stretch of open space above as a foil to it), the artist might have paid more attention to interweaving an alternative reading of the design for the use of the gods, wherein the floor should give the necessary relief of free space—tranquil and horizontal this time, instead of lofty and aspiring.

We offer these criticisms in no carping spirit. Mr. Craig's designs have certainly the aspect of being prepared with more respect for the eternal canons of drama than consideration for the conveniences of any particular stage, and we believe the artist has in view a scheme for collective study of dramatic art from the most comprehensive point of view which might enable him ultimately to offer propositions for fitting stage devices to the needs of the drama, and not the drama to the practice of theatres. While wishing him every success in that venture, we should be sorry to see all progress in the art of theatrical presentation deferred till the completion of such an educational course. Indeed, in the designs of this arch-reformer what appears to us to augur best for his innovations is his loyal acceptance of most of the limitations imposed by present conditions. The primal condition of a stage picture—that its variously disposed units are to be seen not from one, but from many and divergent points—presses hard upon the designer, but it puts the realistic painter out of court altogether. He deceives the uneducated eye only, and to any other the more elaborate and plausible the pretence the more irritating is the triviality which results. The only scene which could look right from every point of view would be the real scene itself. Every artist who has made at all satisfactory imaginative designs for the theatre has steered clear of this pretence. If such a one were asked to design a Chinese palace, for example, he would ask himself, not "How would a Chinese palace look if transported on to the stage for the man in the pit to look at?" but rather, "How would an artist of the Ming dynasty design a palace if he worked with the scene-painter's materials—hanging cloths, rectangular frames, and profiling?"

Obviously, to the artist thus accepting the materials of his craft as at present at

his disposal, there are two broadly contrasted methods of procedure. He may design in a series of flats, studiously unmodelled, and rely for his effect on purity of line and a perfect colour-sequence; but then he must induce the actor to wear clothes of dull texture, and above all to be lighted by a diffused light, which as yet seems to be more than he can bear. On the other hand, the artist may design not in flat colour and line, but in mass, reducing his subject-matter to such simple arrangements of geometric forms may really be built up out of the light and portable materials at his disposal. This is essentially an art of chiaroscuro, as the other is one of colour and line, and it is with the art of chiaroscuro that Mr. Craig has in practice been most successful. No one before had accepted stringent limitations so cheerfully and done so much within them. His invention of "scenery for the Poetic drama," if we understand it aright, consists simply in a number of rectangular screens thoughtfully varied in proportion, which, painted in monochrome, supply by their permutations and combinations a virtually unlimited number of arrangements—chambers and windows, portals and steps, rising up at the artist's bidding, somewhat, if we may be forgiven a homely illustration, as with a child's box of bricks.

The best of the models included in the present collection, like the two impressive designs for the Murder Scene in 'Macbeth,' approximate to this character. A few simple proportions are carefully stated, and with truly masterly inactivity the artist steps aside and allows the infinite reverberation of light to fill his corridors with mystery. These scenes would gain nothing, but rather lose, by any addition of colour—the light suffices, stealing softly along the flat surfaces of the walls; and in an art so severely one of light and shade there would be needed an almost monochromatic robing of the figures—and an elimination of the accidental and insignificant folds so beloved of the leading lady, who twists a flimsy drapery between her toes to fidget it into meaningless complication. On the other hand, these scenes permit the player at a pinch to have his special limelight. If he be but content not to have it in too many or too preposterous colours, he will be a bad actor indeed if he looks absurd.

Nevertheless it is obvious that this building-up of the actual scene sets limits on the possibility of characterization—a matter on which Mr. Craig sets comparatively little store. His explanation in this connexion, that he introduced no Roman architecture in No. 37 because "he could find none in Shakespeare," is perhaps the one slightly disingenuous passage in the notes to the catalogue, which show some literary adroitness, and a charming lack of that discretion which is the better part of valour.

#### THE 'PORTRAIT OF ELIZABETH BAS.'

September 16, 1911.

THE announcement in your issue of to-day in regard to the report that Dr. Bredius holds the view that the 'Portrait of Elizabeth Bas' at Amsterdam is not by Rembrandt, as has been usually believed, is not quite as surprising as it will sound to some. Indeed, it is not an entirely new idea in this country, as at least four years ago the leading English critic of Dutch art communicated to me his idea to the same effect. I think that a similar suggestion has been put forward by a reviewer in *The Athenæum*.

M. W. B.

### THE DECORATIONS AT THE BOROUGH POLYTECHNIC.

Or late years public monuments and public decorations have become little better than public laughing-stocks. Our walls are smothered with classical and mythological figures painted in that empty, rhetorical style bequeathed by the late Renaissance. A bad tradition is supreme; and the decorators of the Borough Polytechnic must prepare to be howled at as anarchists and charlatans because, instead of setting themselves to copy the works of dead masters, they have dared to attempt what the masters achieved—the expression, that is, of the significance of contemporary life. The first and greatest merit of these young artists is that, instead of reproducing Greek athletes and Bacchic revellers, they have tried to discover what is vital in Chelsea footballers and Hampstead holiday-makers.

Perhaps the most surprising thing about the decorations is that they are decorations. The seven panels—*Amusements of London*—are not independent pictures, but parts of a scheme. In five of them the individuality of the artist has been successfully subordinated to a common purpose; and by unity of style, rhythm, and sentiment an astonishing sense of coherence has been obtained. Of course, such unity and so much expression are not to be achieved without extreme simplicity and directness; indeed, visitors must be prepared to see simplification pushed to the most daring extremes.

But it is the dominance of a common sentiment that, above all else, gives unity to the work. That sentiment is a sense of the joy and jollity of London life. The conception is essentially humorous; but there is a vast difference between a humorous conception and a silly joke, and it is because Mr. Max Gill has failed to grasp this that his panel, *The Punch and Judy Show*, is so unfortunately conspicuous. He has not tried to express decoratively a humorous idea, but has set himself to make a comic picture, which as a part of the general scheme would have been a failure, even had it not been intrinsically worthless. Mr. Adeney's panel, *Sailing Boats in the Round Pond*, though not untouched by the same taint of picture-making, is quite free from jocosity, and shows great promise. Mr. Albert Rothenstein cultivates a style that is too much of a formula to be adaptable; his *Paddling in the Serpentine* is just as pretty and accomplished as his fans and mirrors.

Mr. Roger Fry's panel, *The Zoo*, is charming in colour and wit. It is delightful to see how well this good artist can paint now that he has found a style that makes self-expression possible. Only his figures remind us sometimes of the tradition he knows so well and mistrusts so thoroughly. *Hampstead Heath*, by Mr. Etchells, is a big conception clumsily expressed. The artist has a fine feeling for the humour of mass and movement, and fills spaces as the masters filled them.

Mr. Duncan Grant (*Bathing in the Serpentine and Football*) begins with an immense advantage over his fellows in that his work is always beautiful. In creating sheer beauty of line and colour he is more than a match for many who have sacrificed all else to that end. But Mr. Grant need sacrifice nothing; material beauty, it seems, is his natural means of expression. And, though he cannot put brush to canvas without making something comely and charming, evidently he has determined that he will not do so without making something significant. There is nothing dead in his work,

no padding. Nothing is there because it ought to be there. Each stroke stands for something that has been felt; and the whole expresses completely a fine imaginative conception.

At the Borough Polytechnic one cannot help recalling the communal art of the great ages. Here there is nothing of the museum atmosphere, nothing of the picture gallery. Critics and connoisseurs who care for art will be glad to admire, but the decorations are not made for them, still less for archaeologists and historians. They are made for a common-room where men will talk and eat and think and feel and live, and what they express is the significance of the commonplace amusements of these common men. To them they appeal, and by them they will be understood so soon as the present age has learnt from its artists to believe in its own soul.

### MR. EDWARD WHYMPER.

We deeply regret to hear of the death of Mr. Whympier, which took place last Saturday at Chamonix, at the age of 71. He was a competent artist, and an explorer whose researches won him deserved recognition. He made two expeditions to Greenland, and an expedition to the Andes, where, besides scaling no fewer than eight virgin peaks, he made valuable observations on the causes of mountain-sickness. His book *Travels among the Great Andes of the Equator* gives the results of the latter explorations. In 'How to use the Aneroid Barometer'—yet another outcome of his work in Ecuador—he suggested certain very useful improvements with a view to correcting the serious errors which occur in the readings of aneroid barometers at high altitudes.

Meritorious as these services are, it is not by them that Mr. Whympier's name will be longest and best remembered, but rather by his association with Alpine climbing, and more particularly by the tragic conquest of the Matterhorn—a tale too well and widely known to need repetition here.

### Fine Art Gossip.

THE MEDICI SOCIETY desire to correct the announcement printed by us last week, and to express their regret for the errors, which emanated from the Society's own office. The opening date of the forthcoming Exhibition of Old Masters at the Grafton Galleries, in aid of the National Art-Collections Fund, is October 4th, not October 5th.

The private view will, we are informed, take place on the previous day (the 3rd), when the opening ceremony will be performed by H.R.H. the Duke and Duchess of Connaught, and Lord Curzon and Sir Edgar Vincent be among the speakers.

EARLY in October an exhibition of pictures by Camille Pissarro (1830-1903) will be held at the Stafford Gallery, Duke Street.

THE illness of one of the editors of the Medici Society's Quattrocentenary Edition of Vasari's *Lives of the Italian Painters* has compelled the publishers to defer the issue of Vol. I until February next. It is hoped, however, that this will not involve any material alteration of the dates announced for the remaining volumes.

THE autumn Salon, which opens at the Grand Palais, Paris, on October 1st, will include special collections of the work of

Pissarro, Henry de Groux, and Iturino. Twenty-seven rooms will be set apart for modern decorative art, a section in which several prizes will be awarded.

THE public introductory lectures announced by University College, London, include those by Dr. T. G. Pinches on 'Babylon, its Peoples, Palaces, and Temples' (Thursday, October 5th); Prof. L. W. Lyde on 'Geographical Facts underlying the Decay of Ancient Greece' (Monday, October 9th); Mr. E. S. Prior on 'English Mediaeval Architecture' (Thursday, October 12th); and Prof. E. A. Gardner on 'New Evidence as to Pheidias and the Authorship of the Parthenon Pediments' (Friday, October 13th).

THE SCHOOL OF ART WOOD-CARVING at South Kensington has issued its programme for the session 1911-12. With this are included notes for students by Mr. Walter Crane, Mr. A. S. Cope, and Sir W. Emerson.

AMONG works on art and archaeology to be published by the Clarendon Press are: 'Historical Portraits, 1600-1700,' chosen by Emery Walker, lives by H. B. Butler and C. R. L. Fletcher, with Introduction by C. F. Bell; 'A History of Fine Art in India and Ceylon,' by Vincent A. Smith, with coloured plates and many other illustrations; 'Bronze-Age Pottery of Great Britain and Ireland,' by the Hon. John Abercromby, with upwards of 100 collotype plates; 'Byzantine Art and Archaeology,' by O. M. Dalton, with 457 illustrations; and 'Christian Antiquities in the Nile Valley,' by Somers Clarke, with many illustrations.

AMONG the fine-art and archaeological publications announced by Mr. Murray are 'The Excavation of Gezer, 1902-5 and 1907-1909,' by Prof. R. A. Stewart Macalister, consisting of two volumes of letterpress and one of illustrations; 'Early Norman Castles in the British Isles,' by Mrs. E. Armitage, illustrated with paintings by Mr. D. H. Montgomerie; and Vols. V. and VI. of Mr. Langton Douglas's revision of Crowe and Cavalcaselle.

'PINS AND PINCUSHIONS' is the title of a work by Miss E. D. Longman and Miss Sophy Loch which Messrs. Longman will bring out next month. It will contain many out-of-the-way facts connected with these articles, and be illustrated by 43 plates, the last giving a pincushion used by Queen Victoria on the day of her Coronation.

MR. JOHN LONG will publish next week 'The Fair Ladies of Hampton Court,' by Clare Jerrold, with an Introduction by Walter Jerrold. The book will contain many portraits from paintings of the beauties of the period.

### MUSIC

#### WORCESTER MUSICAL FESTIVAL.

THE evening programme at Worcester on Wednesday, the 13th inst., included Sir Edward Elgar's spirited and brilliantly scored 'Coronation' March, given under his direction, and heard for the first time in a concert-room. It is a clever work, though scarcely one which will increase the composer's reputation. An Overture, 'Oedipus at Colonus,' by Mr. Granville Bantock, was new. The



title justifies its being classed as programme music; but as the composer has not furnished any detailed explanation, it can be judged from an abstract point of view. The themes are strong and well developed; the work, indeed, represents Mr. Bantock at his best. There was another novelty, Variations for Strings, by Mr. W. H. Reed. They show skill and practical knowledge of the art of writing for strings; moreover, although they will appeal to the general public, they are refined. They were performed under Mr. Reed's direction.

The whole of the morning on the Thursday was devoted to Bach's 'Matthew' Passion, and the performance was in many ways impressive. Sir Henry Wood gave the work at the last Sheffield Festival, also at the recent London Musical Festival, and at each we felt how difficult it was to listen in the right mood. In a cathedral one gets the right surroundings, the right atmosphere. Of the lady singers, Mesdames Agnes Nicholls, Le Mar, and Kirkby Lunn, the last named interpreted her solos with most conviction. Mr. Gervase Elwes and Mr. Campbell McInnes were both excellent: the one in his unexaggerated, yet earnest rendering of the recitatives, the other in his dignified delivery of the words of Jesus. Messrs. William Higley and Robert Radford both sang well. The aria "Break in grief," in the edition specially prepared by Sir Edward Elgar and Mr. Atkins, is suitably marked *Andante moderato*, but in the tempo adopted the moderato was virtually ignored. In another aria, "Give, O give me back my Lord," the tempo seemed far too rapid; moreover the whole character of the rendering did not reflect the poignant grief expressed by Judas at having betrayed his Lord. It demands a slower and highly impassioned reading. This aria is frequently omitted. The choir sang well, though at times a little more light and shade would have been welcome.

In the edition mentioned the note on which the second syllable of the word Barabbas falls has an accent over it. This may be correct so far as the word itself is concerned, but the musical accent comes on the previous note; moreover the attempt to place the accent on the short second note spoils the dramatic effect. The "Truly this was the Son of God," marked *piano* instead of the usual *forte*, was a decided improvement, for the centurion and crowd, frightened by the earthquake, would surely not have uttered the words in a loud voice.

In the editors' preface it is stated that "there can be no doubt that, to carry out Bach's intentions, the Chorales should be accompanied in every instance by the orchestra." And in the Bachgesellschaft edition we find, in fact, that violino primo, oboi, and in some flauto or flauti doubled the sopranos, violino secondo the altos and viola the tenors. No instrument, however, is noted against the line of the basses. The lowest and figured line is

marked *Organo e Continuo*. The edition followed as *Vorlage* Bach's autograph score, which is in the Berlin Museum. Now in that score no instruments doubling the voices are indicated. These were added from a set of vocal and orchestral parts, mostly in Bach's own handwriting, which are preserved in the Berlin Singakademie library. Bach's first intention, therefore, seems to have been to have the Chorales accompanied only by organ and harpsichord. The instruments may possibly have been added merely to support a weak choir. The parts in the Singakademie library, it may be added, were written later than the autograph score.

On the Thursday evening Dr. Vaughan Williams conducted his 'Five Mystical Songs,' settings, for baritone solo, chorus, and orchestra, of poems by George Herbert. His music is always interesting. He is not satisfied with working on the lines of great predecessors, neither is he ultra-modern: the former leads to conventionalism, the latter in many instances to vagueness. The poems in question call for a certain quaintness and simplicity, and these qualities are to be found in the voice parts, and notably in the middle numbers, "I got me flowers," "Love bade me welcome," and 'The Call.' Indeed, in the first of these Dr. Williams makes use of the melody of an ancient antiphon. Mr. Campbell McInnes interpreted the solos with thought and feeling. The choir also sang well.

Sir Edward Elgar's Violin Concerto in B minor was performed by Herr Kreisler, the composer conducting. As last number in the programme came Mozart's grand 'Requiem.' The difference between the movements completed by Mozart and those cleverly added by Süßmayer is, however, perceptible. The whole work was admirably rendered with Madame Le Mar, Miss Alice Lakin, and Messrs. John Coates and Frederick Ranalow as soloists.

On the Friday morning the Festival ended, as usual, with 'The Messiah.' Mr. Ivor Atkins throughout the week showed skill and judgment. Mention, too, must be made of the fine orchestral playing, also of the valuable services rendered by Drs. A. H. Brewer and G. R. Sinclair at the organ.

### Musical Gossip.

THE CLASSICAL CONCERT SOCIETY announces ten chamber concerts at Bechstein Hall on Wednesdays, October 11th, 18th, and 25th, November 1st, 8th, 15th, 22nd, and 29th, and December 6th and 13th, in the afternoon and evening alternately. The last two concerts are entirely devoted to Schubert and Bach, while in the other programmes the classical composers are largely represented. Mendelssohn, by the way, is not included. We do not note this by way of reproach, but to show how that composer's chamber music, once so popular, no longer satisfies. The first and fifth programmes include two fairly modern works, Thuille's Sextet for pianoforte, wood-

wind, and horn (Op. 6), and Julius Roentgen's Sonata for pianoforte and cello (Op. 46).

There are songs by Italian, German, and French (modern) composers, but not a single one by an English composer. The pianoforte duets by Schumann and Schubert at the second concert are welcome, for that branch of the art is now seldom represented. The list of artists includes as violinists Miss Marie Motto and Mr. Maurice Sons; cellists, Señor Pablo Casals and Mr. Percy Such; pianists, Mrs. Carl Derenburg, Miss Fanny Davies, and Mr. Donald Francis Tovey; and singers, Miss Helen Anderton, Miss Edith McCullagh, Miss Rhoda von Glehn, and Dr. George Henschel.

Mr. Edward Speyer, chairman of the Executive Committee of the Concert Society, deeply regrets, in his report at this year's annual meeting, that there is no hall in London, with seating capacity of from 1,200 to 1,500, suitable for chamber music and orchestral concerts of the more restricted kind. Bechstein Hall has barely 600 seats, and therefore leaves no room for the "shilling public."

SIR FREDERIC COWEN's 'The Veil,' produced at the Cardiff Festival in 1909, was announced for performance in London last summer, but, owing to the composer's sudden illness, the concert had to be postponed. He has now completely recovered, and the work will be produced at Queen's Hall on October 30th, and under his direction. The Cardiff Festival Choir and the London Symphony Orchestra have been engaged.

THE SUNDAY CONCERT SOCIETY begins its fourteenth season to-morrow afternoon at Queen's Hall. A list of excellent artists has been issued; moreover the Queen's Hall Orchestra, under the direction of Sir Henry Wood, has been engaged for the entire season.

THE directors of the Queen's Hall Orchestra announce their annual series of eight Symphony concerts on the following Saturday afternoons: October 21st, November 4th and 18th, and December 2nd, and the remaining four next year on January 20th, February 3rd and 17th, and March 2nd.

The first concert, with the exception of Berlioz's 'Queen Mab' Scherzo, will be devoted to the music of Strauss, and Madame Aino Ackté will be heard in the closing scene from 'Salome.' At the second will be produced a Symphony by Dr. Walford Davies. The programme also includes Tchaikowsky's Pianoforte Concerto in B flat minor, with Madame Carrenño as interpreter. Señor Pablo Casals appears at the third concert, and Madame Lilian Blauvelt and Mr. Percy Grainger at the fourth.

THE EDWARD MASON CHOIR are rehearsing three novelties for their next season: 'Young Lochinvar,' by Haydn Wood; 'Sunset,' by Edgar L. Bainton; and 'Choral Hymns from the Rig Veda,' by Gustav von Holst.

THE QUINLAN OPERA COMPANY are holding full-dress rehearsals at the Camden Town Theatre for their forthcoming extensive tour, which begins at Liverpool on October 2nd, and during which they will visit South Africa and Australia. These rehearsals will end next Friday.

### PERFORMANCES NEXT WEEK.

8 PM. Sunday Concert Society, 3.30. Queen's Hall.  
— Sunday League Concert, 7. Queen's Hall.  
MON.—SAT. Promenade Concerts, 8. Queen's Hall.

## DRAMA

### 'LE MARIAGE DE Mlle. BEULEMANS' AT THE GLOBE.

SUCH of our playgoers as watch the course of theatrical events abroad know what a success MM. Fonson and Wicheler's little comedy has scored in Paris. They and others have now, and will have for a week longer, the opportunity of making the acquaintance of this delightful piece and enjoying its interpretation by the original French cast. One "adaptation" of it, we learn, is now running in America, and we are to have another on the English stage. But it belongs to the class of play which suffers under the process indicated, inasmuch as its piquancy depends not on any story it tells, but on its lifelike studies of provincial character and manners, and on the vivacity of its dialogue. There is, to be sure, a further important element which contributes to its appeal, and that is the personality of its heroine, a sensible, tactful, managing girl, not a little resembling the Bunty of the Scottish comedy at the Haymarket, and getting her own way, as does that shrewd young woman, because in arranging other people's affairs she is obviously unselfish, and as sweet-tempered as she is diplomatic. For those who have once seen Mlle. Gilberte Legrand as Suzanne Beulemans it will be difficult to conceive of any other actress in the part, and so many of the most amusing points turn on details of Belgian bourgeois life that it seems as if only French-speaking performers could do justice to the author's observation. In such respects they are served well by the company at the Globe, the members of which also deliver their speeches with ease and at the right pace.

In the person of Mlle. Legrand, Suzanne proves a bewitching little creature, so natural and spontaneous is the actress's art, such a mistress of true comedy does she show herself. As for M. Jacque's old Beulemans, it is the most finished of portraits, broadly outlined, yet filled in to the smallest detail; after witnessing his performance you know the man in all his rugged provinciality from top to toe. Nicely contrasted is the Albert of M. Jules Berry; no stage Parisian is this, but an able and industrious Frenchman with solidity of character as well as charm of manner. There is no weakness in the casting of the comedy, and at the rate at which it is played it makes as merry an entertainment as any one could desire.

### Dramatic Gossip.

THE play which now fills the bill at the Court Theatre turns on what is undoubtedly an interesting problem—that of "dual personality," and its author, Mr. A. P. Sinnett, may be regarded as something of

an expert on this and kindred topics. But more than mere knowledge is needed if such a subject is to be handled dramatically; and the playwright must guard against the audience taking his scenes in a different spirit from that in which he conceived them. Mr. Sinnett has not escaped this difficulty, and first-night playgoers at the Court, one fears, laughed at times when the dramatist would have had them serious.

His intention in writing 'Married by Degrees' is obvious enough. He meant to illustrate in terms of the stage one of the most curious of psychical manifestations, and to show with some humour the embarrassments in which a person afflicted as is Miss Vannerly may involve not only herself, but also her friends and associates. What he achieves is mere farce, and farce that often lacks vivacity.

Players of repute such as Mr. Kenneth Douglas, Mr. Beveridge, Mr. Rudge Harding, Mr. Clifton Alderson, and Miss Maud Hoffman worked hard in the author's interests, but they seemed not agreed as to the methods of treatment to be adopted.

THE KINGSWAY THEATRE reopened last Wednesday evening with a programme made up of two "burlesque musical comedies," and employing the services of a company of entertainers who call themselves "The Sorries." They appear under Mr. Hugh Robinson's direction.

THE OXFORD UNIVERSITY PRESS announce 'A Shakespeare Glossary,' by Mr. C. T. Onions, a member of the staff of the 'Oxford English Dictionary,' on which the Glossary is based.

'MARLOWE,' a drama in five acts by Josephine Preston Peabody, author of 'The Piper,' will be published by Messrs. Longman next month.

TO CORRESPONDENTS.—A. W.—H. G. R.—T. P. B.—Received.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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